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WILHELM R. VALENTINER



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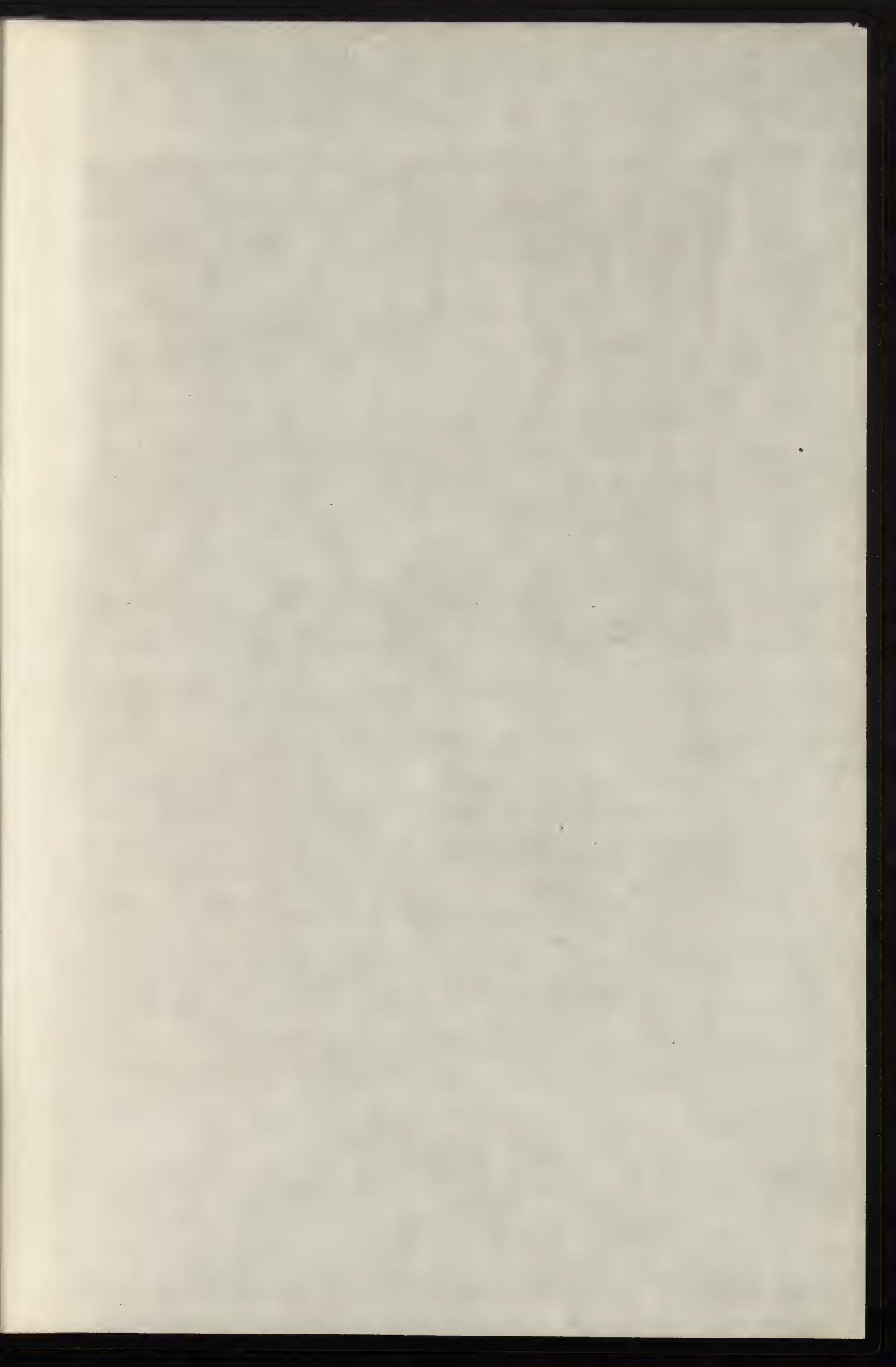
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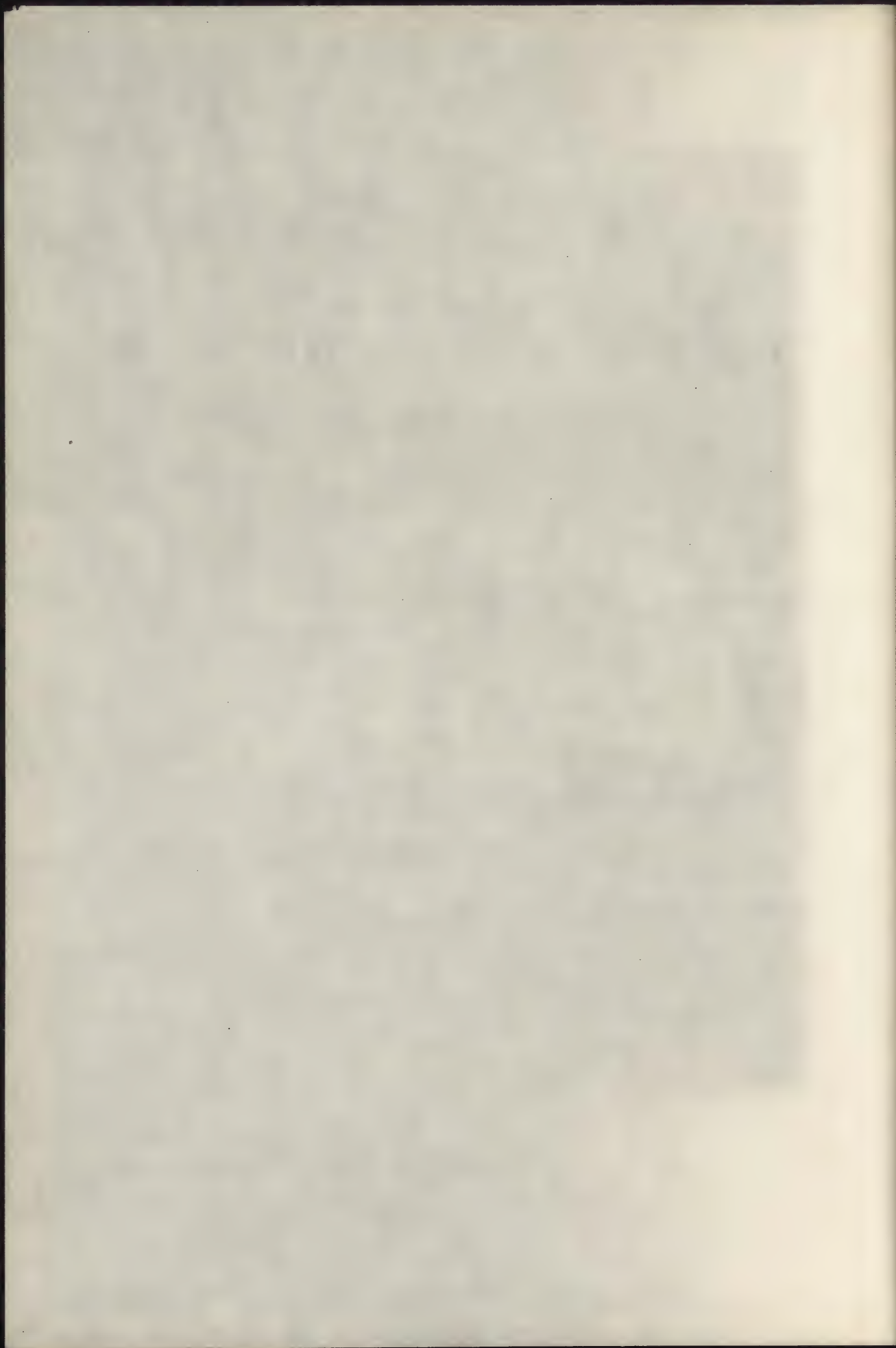
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COROT: *LE PRINTEMPS DE LA VIE*
COLLECTION JAMES J. HILL, ST. PAUL, MINN.





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FIGURE PIECES OF COROT IN AMERICA: II · BY
AUGUST F. JACCACI

OF the many figure pictures painted from 1865 on, when Corot was in his seventies, those we have in America are convincing evidence that his industry, energy and power were, to say the least, certainly as great as in any other period of his career. They make us realize the justness of Moreau-Nélaton's remark (*L'Œuvre de Corot*, Vol. I, p. 166): "Corot preserves the freshness of enthusiasm of a beginner and his heart keeps beating at the tip of his brush." "I am always in love with the beauty of nature. I study like a little brigand," is the way Corot himself expressed it. One feels it in his work, particularly in his figure pieces, to which he devoted one week each month and which were not painted like many of the classical landscapes to satisfy the growing demands of collectors and dealers, but to satisfy himself. There is in them no impairment of vigor, no slackening of enthusiasm, nothing perfunctory or stereotyped; far from repeating himself, the master keeps growing, his manner gains in simplicity, directness and authority, his color becomes more solid, richer. He was always thought of as an artist whose palette was composed of little else than greys, a tonalist. In all these works from 1865 to the end we find Corot expressing himself more and more as a full colorist. They are of the same family but clearly differentiated from previous works by this increasing preoccupation for, and evident delight in, positive, rich color, and also by a graver and more meditative mood even in the purely idyllic subjects and in the representation of the grace and beauty of youth.

We clearly see this development in two such different pictures as the *Jeune mère asseyant son enfant sur l'herbe* and *la Comédie*, both of which were painted between 1865 and '70 and are now to be found in the same New York collection. The more serious and significant mood is evident in *Muse* and *Mother*. Both are generic,

not fortuitous representations; they never happened so before the artist's eye; they are *voulues*. The very spirit of motherhood and the essence of the mystery of childhood make of a small canvas a moving page of deep feeling and imaginative elevation. We have here, told in paint, something akin to the winged words of a Shakespeare with their profound appeal to the basic elements of life. This wise and mellow septuagenarian remains the simple "father Corot" more than ever, but what a serious, big and tremendously virile artist is behind the good nature and simplicity of *le bon père Corot*! There was no sudden change between the work of these last ten years of his life and previous work, only the manner of expression has broadened, and in them the evolution of a lifetime becomes marked. Both canvases are less monochromatic, more colorful. Even if *la Comédie* is largely a symphony of grey tones slightly and subtly differentiated, it is pitched in a higher key, the whites are more positive, more radiant, there is a richer glow to the flesh and to that dominant note of the dark hair to which all else is attuned.

Of the same period is the *Bacchante couchée dans la campagne* and the *Orientale Rêveuse*, both in the same New York collection; *La Couronne de Fleurs*, which was formerly in the Hill Collection and whose present owner, an American, is unknown to the writer; *La Bohémienne à la Fontaine*, which from the Borden Collection passed to that of Mr. George Elkins. The first picture, one of the variations of a favorite subject, is clearly but a study, the figure alone being carried out while the setting is hastily, if very justly, indicated. The others show Corot's increasing power as a colorist. He is not seeking new colors. From the first he used the same blues, blacks, reds and yellows, but he now gives them their full resonance, their full beauty; and he does this in retaining his subtlety and his love for those greys which are his. It is therefore not a transformation but a logical development. Let us take the *Bohémienne* and notice how this strong figure is so entirely a part of the silver-grey landscape that it is one with it; the relations, most delicate and most difficult to achieve, are perfectly established. Never before had the master built his picture upon such rich color as in the *Couronne de Fleurs*. We must go back to the work of Delacroix, which Corot loved, to find such power and robustness. Corot's later works often make us think of Delacroix. And yet Corot remains himself, and,



FIG. 1. COROT: LA JEUNE GRECQUE.
In a New York Collection.



FIG. 2. COROT: LA LECTURE INTERROMPUE.
Collection of Mrs. Potter Palmer, Chicago.

as of old, the effect he seeks for is that of an harmonious ensemble, the only difference is that it is now a richer one.

The famous half-length, full-size *Jeune Grecque* (Fig. 1) in the same New York collection, and the *Jeune fille grecque à la fontaine* belonging to Mr. James J. Hill, are painted in the same pose and from the same model, Emma Dobigny, a girl who had grown to be one of the favorites of the studio, where she kept a continual babble, sang, laughed and never remained quiet. It was in answer to the criticism of a visitor who was shocked by her antics that Corot made his often-quoted remark: "Why, it's precisely that restlessness I like in her. I am not one of those specialists of the *morceau*! My aim is to express life and therefore I need a model that does not keep still." There was nothing for him in the unnatural stiffness of the model who keeps the pose like an artificial doll; he wanted movement and life, what a model can only give unconsciously. That is why all the figures of Corot are so full of life. These two figures here are plastic and move like live human beings. We have spoken of Delacroix, and to make us apprehend better Corot's achievement we must mention the Greeks, not because of the title and costume, but because of the noble loveliness of these two pictures. The little full-length permeated with gentle and tender feeling has the ingenuous dignity and grace of a Tanagra figurine. In the life size, a masterpiece to be ranked with *La Femme à la Perle* lately purchased by the Louvre, the flesh blooms, the face vibrates. Both show the enrichment of the artist's conception and of his technique in the splendor of its modeling and the beauty of its color. Nothing is overdone, there is no trace of perfunctory or dry work, everything is spontaneous, but nothing careless. The *parti pris* is large, the whole canvas being painted of one piece, cast in the same fluid, rather thin medium with impasto passages in the lights. There is dignity and severity of form but no archaism. Here is no Greek type but an ordinary little French girl who expresses the ideals and reflects the soul of her interpreter, that of a lover of flowers and music, of birds, of the beauty of nature and of *le bon Dieu*.

The *Italienne assise jouant de la mandoline dans l'atelier* in possession of Durand-Ruel, the *Lecture interrompue* (Fig. 2) in Mrs. Potter Palmer's Collection, the *Sybille* and *L'Albanaise* belonging to a New York collector, are all like the *Jeune Grecque* presentations of a figure in an interior. To give the bulk and the planes of the

figure bathed into the particular light of an enclosed space, to express the density of the air as well as that of the figure and of all solid objects, to place each thing at its plane, and to relate it with each other thing, that is the problem Corot solves in these pictures, with an entirely different technique, a modern technique, more free, less *poussée* than that of Ver Meer, but with much of the success with which Ver Meer solved it. There is in the old Dutch master and in the nineteenth century French artist equal sincerity, depth of observation, love for honest workmanlike methods, and the same faculty for endowing reality with an intensely personal poetical charm.

Of the *Eurydice blessée* (Fig. 3), we fortunately have the three examples, one in the Chicago Museum, another the property of Mrs. Lathrop Brown (Fig. 4), and the third in the James J. Hill Collection (Fig. 5). A comparison of the three gives us an insight into Corot's manner of realizing the possibilities of his subject. In the Chicago example, which, in my judgment, is undoubtedly the earliest in date, we have a study from a model placed in the setting of a bit of typical Corot French landscape, a workingman's document, a manner of notes jotted down quickly about a figure *quelconque* in a certain pose, and in its relation to the landscape. No attention is paid to the arrangement of the draperies, to making that figure express the mood; the self-satisfied air is that of the model.

In Mrs. Lathrop Brown's example (which is dated 1870) we see the next step, the attempt at expression of the subject. Again we find the model, but with something of that reflective dignity the artist sought to convey. There is much research in the drapery, a sense of the arrangement of the setting in a classical mood, but the figure is stiff and the poetic feeling is not expressed. Clearly the painter was busy with matters of composition, of lines, masses and values, and this is therefore also a study.

In the third and justly celebrated picture, the pathetic scene is conceived and rendered in the necessary lyrical mood with elevation and simplicity. The sun is going down, its glory, which still fills the sky, gently caresses the seated figure of Eurydice, whose head is slightly inclined as she looks down upon the wounded foot with its message of impending death. From the girl's attitude, from the solemnity of the scene, the meaning of the artist is conveyed to our hearts. When we analyze the way in which this result is



Fig. 3. COROT: EURYDICE BLESSÉE.
Collection of Mrs. Lathrop Brown, St. James, Long Island.



Fig. 4. COROT: EURYDICE BLESSÉE.
Chicago Art Institute



Fig. 5. COROT: EURYDICE BLESSÉE.
Collection James J. Hill, St. Paul, Minn.



achieved, we see how important the previous studies were to this final and glorious realization. A comparison, even of the reproductions in these pages, will show the refinement of the nude and draperies of the figure in drawing and modeling, every change making towards a perfect harmony, all helping equally towards the satisfaction of the sense of beauty and the expression of the subject. We see how the background has been transformed, how it is less the rendering of a bit of nature than an impersonal landscape full of classical feeling and yet entirely unconventional, how it recedes to give more detachment to the figure, how admirably composed it is in line and tone to set out and balance the figure and place her in an atmosphere of silence and meditation. The head is in shadow, and the extremely difficult problem of bringing it out against the background of radiant light is superbly solved; so is the pattern of head and sky. But everything else is to be admired. It is an invaluable object lesson for us to have in this country, the preliminary steps to this perfect achievement, so that we may realize the technical knowledge, the researches and hard work, the exercise of choice, which were necessary even to so gifted an artist as Corot to achieve a work of this supreme quality.

The simple *Liseuse à la Jupe de Velours*, belonging to Mr. James J. Hill (Fig. 6), shows us the acuteness and subtlety of the artist's observation. Whether the figure pieces were painted as mere studies, as many critics have contended, or as pictures, does not really matter at all. But, if the artist had no other object in mind in painting them but to joy in wrestling with the particularly difficult problems they presented, that seems to me a reason why they are so valuable artistically. Moreover, since most of them, while being true to the facts, are never imitations of nature and life, but are, on the contrary, full of the feeling for large elemental things, are they not pictures? Let us take this woman walking and reading and see how the artist dominates and bends her to his purpose. She seems alive, and she is, but she is not the model Corot had before him, who was any professional model and her costume anything picked up from the wardrobe of the studio. We have here the creature Corot wanted so as to express his own nature and feelings. From the modern and everyday elements of the picture we are reminded, just as much as in the nudes of the artist, of the Greek statues, because of a certain noble loveliness full of savor and which is the very

opposite of that correct, insipid so-called beauty. And her extraordinary living quality also recalls the Greek statues which are never posed but always represent a momentary attitude between two movements and a part of them. She is walking and we feel her move; she is reading and we see her going on from word to word and line to line as we look at her. She has a superb plastic solidity, and is intimately and convincingly related to the landscape in which she is placed and which has the same accent of reality. In depth and richness of color this picture has no superior in Corot's works; the splendid dark velvet robe, heightened by a narrow reddish edging, and the blue corsage are the positive notes which give to the lights and transparent shadows of the face their beautiful quality.

The *Bohémienne à la mandoline* in the W. A. Clark Collection, the *Jeune Algérienne couchée sur le gazon*, belonging to Mr. G. A. Hearn, and the *Venus retenant l'Amour et lui coupant les ailes* of Col. O. H. Payne, which belong to the very latest period, between 1870 and 1873, are variations of well-known themes, painted in the broadest manner and giving the same evidence of the enlargement of the artist's vision and of the enrichment of his palette as other works of that period.

But there is in this country one more of the late examples, a work of the year 1871, known as *Le Printemps de la Vie*, and in every way worthy of that title, a picture which resumes all of Corot's rare gifts as a man, as an artist and as a poet, and which may well be taken as an epitome of a long life consecrated to work and as its crowning achievement. Quite exceptional in size for its genre (38 x 23 inches), it is not a happy improvisation but a picture thought and worked out most carefully in all its parts—an entirely needless proof of this being in the suppression of two secondary figures when Corot changed the landscape, which we can see in the lithograph by Vernier showing it in its first condition. It is put among the figure pieces but might as well be considered a landscape with figure. In poetic expression, mellowness and authority of rendering it is of supreme beauty. The pose and character of the figure, its bulk, the refulgence of the salmon robe, the Velazquez-like white of the petticoat, the vibrating quality of the flesh painting obtained with dots of pure color (as in some of Ver Meer's pictures) and the airy transparency of the shadows, the relations of the parts, the wonder-



Fig. 6. COROT: LA LISEUSE À LA JUPE DE VELOURS.
Collection James J. Hill, St. Paul, Minn.

ful sky which seems as if made of light and yet is full of grey, rose and blue modulations, the suggestive depth of the curtain of woods with the distant opening through which a bit of placid water shows, the wild flowers that here and there stud the meadow—all contribute to form as delicate and harmonious an ensemble of sensuous beauty and poetical suggestion as was ever achieved by the artist. Never has the heart of Corot the man and the consummate craftsmanship of Corot the artist found an expression of such tender loveliness and so exquisitely satisfying.

THE BROTHERS GOVERT AND RAPHEL CAMPHUYSEN: I · BY WILHELM R. VALENTINER*

NOT many of those among the genre-painters of Holland whose main province was the landscape with animals rose above mediocrity. Five of them—Aelbert Cuyp, Paulus Potter, Isack van Ostade, Adriaen van der Velde, and Philip Wouwerman—have always, and of right, borne the most famous names. But because of the general change in taste from the romanticism of the middle of the last century to a love for the sincere unvarnished interpretation of nature, certain of their fellows, such as Berchem and Lingelbach, Dujardin, van Bergen, Both, and Pynacker, who until about thirty years ago were ranked as high, please us much less to-day. When an exceptional personality like Rembrandt's does not absolutely impose upon us its own way of looking at nature, we prefer to read sentiment into a picture ourselves rather than accept it as prescribed by an artist of lesser genius. The Dutch painters, once so greatly prized, who depicted Italian landscapes virtually from hearsay, had not enough imaginative power to make their dreams of the south convincing. Sentimentality took its place, and well-endowed artists, who might have done admirably in simple transcripts from their own surroundings, produced untruthful sugary pictures which in their lack of substance ill-beseem the strong and sober Dutch character.

In times of changing taste, however, we are apt to go too far in the way of elimination. To give an instance, two of the five great painters just named, Adriaen van der Velde and Philip Wouwer-

* Translated by Mrs. Schuyler van Rensselaer.

man, had almost been condemned when, fortunately, it was discovered that they had joined the company of the merely clever only at times, in their later years, and that both had produced masterly works of a genuine Dutch sort—van der Velde in his unpretentious silvery paintings of forests or pastures, done between 1657 and 1661, and Wouwerman in his pictures of sand-dunes, often almost void of figures, and occasionally in his winter landscapes.

It is much easier to reject what no longer appeals to us than to discover works of other kinds which may satisfy our new demands. Yet the storehouse of the past is so rich that the seekers of every period may make their own discoveries and find substitutes for the famous figures that are gradually sinking back into obscurity. Two painters who, with the art-lovers of to-day, may well take the place of such as Berchem or Lingelbach, are Govert Camphuysen and his brother Raphel Dircksz Camphuysen.

As regards the history of the Camphuysen family, Bredius and Moes have done good service in their thorough treatise published in *Oud Holland* in 1903. So carefully have they considered the work, not only of Govert, but also of an elder pair of brothers, Rafel and Jochem Camphuysen, that in respect to details of fact I may here confine myself to a brief summary.

Two generations are brought to our notice. Rafel and Jochem Camphuysen (working about 1620-1660) belong to the first period of the Dutch art of the seventeenth century, the time of Frans Hals and van Goyen. Rafel painted winter scenes and pictures of canals in the style of the period, simple, colorless, and definite, Jochem, by preference, woodland scenes at an evening hour, somewhat in the spirit of Aert van der Neer but harder and emptier in drawing and composition. One of the few examples of Jochem's work that is signed in full was formerly in the Dahl Collection in Düsseldorf and is now in the Johnson Collection in Philadelphia.

As neither of these brothers is an important representative of van Goyen's period, neither excites more than a passing interest. The family of artists to which they belonged accomplished its best in the work of Govert Camphuysen, a really important artist, and of his brother Raphel Dircksz, a painter still quite unknown, for they were at work when Dutch painting was in its splendid maturity, in the time of Rembrandt. Although Raphel Dircksz was the elder of the two, the witness of his style and the fact that he lived twenty

years longer than Govert incline us to place him in the third period of the seventeenth-century art of Holland. We shall find him an admirable exponent of the Dutch classic style, still too little esteemed, of the sixth and seventh decades of the century. Thus the Camp-huysen family illustrates in miniature the development of Dutch art.

The main fact in Govert's career is that he lived for ten years in Sweden. Born at Gorkum in 1623 or 1624, at the age of twenty-two he moved to Amsterdam where he stayed about six years. Then followed the years in Sweden, from about 1652 to 1663, and then a second period, of ten years, at Amsterdam, ending with his death in 1672.

It is not recorded why he went to Sweden, a country then virtually unknown to the painters of Holland, but we may guess how it happened. As a result of the Baltic trade of the Dutch, their architects had won a footing in Sweden as well as in the other Baltic countries, and in the year 1652 one of the greatest of them, Jost Vinckboons, the creator of the Trippenhuys at Amsterdam, was called to Stockholm to take charge of the erection of the Ridderhuset, the senate chamber of the aristocracy. Although he stayed only four years, he impressed his genius upon the Ridderhuset, which, except for the addition of a French roof, was completed according to his plans. Perhaps the most beautiful Dutch building in any foreign country, it is one of the chief ornaments of a city rich in important seventeenth-century structures that show a Dutch influence. As Govert Camphuysen probably came to Sweden in the same year as Vinckboons and, like Vinckboons, must have had relations with the aristocracy, for we soon hear of commissions from the court, it is natural to suppose that the Amsterdam painter was directly or indirectly induced by the Amsterdam architect to make the journey to the northern city.

It can hardly have been by virtue of his personal merits only that a simple painter of pasture-lands and cattle won a footing in a foreign land and even attained to honor at a foreign court. More probably his success was largely due to the high repute which in his time Dutch art enjoyed in stranger lands. The influence that the art of any country exerts beyond its own borders is usually a result of over-production. In the middle years of the seventeenth century Holland possessed such a multitude of artists that she could spare of her wealth to the foreigner and, indeed, was obliged to do

so if her painters were to gain a livelihood. At home, private and public buildings were pretty well filled with pictures and, as commissions fell off, the artist was all the more ready to welcome the call of foreign countries. On the other hand, these countries gladly received the influence of Dutch art, for it had then attained to heights whence it was visible from afar, and was beginning to serve not merely local needs but those of the whole civilized world. Sweden was not the only country visited by Dutch artists. They streamed at the same time into Germany and England, France and Italy, Denmark and Norway, and even into regions beyond the sea. To name only a few, we find one still-life painter, Jan Weenix, at Düsseldorf, and another, Hendrik Fromentiu, at the court of Berlin. Terborch was busy at the peace conference at Münster in the year 1648. In England—Dutch portrait painters in particular—Jansen van Ceulen, Mytens, Hanneman, Lely—quickly achieved success. France showed favor to genre-painters who took their themes from the life of the court, painters like Caspar Netscher or Jacob van Loo, the founder at Paris of the family of artists of this name. The portrait-painters Jacob Wuchters and Juriaen Ovens and also the younger Karel van Mander, a painter of heroic compositions, were at work in Denmark. And to Norway had already drifted Allaert van Everdingen, an excellent landscape painter whose impressions of the north reacted upon Dutch art in the work of Jacob van Ruisdael. It is not strange, therefore, that Camphuysen should have adventured in a region where he may well have seen wide opportunities opening before him as the first representative of the pictorial art of Holland.

The course of his development must have been determined during the six years that he had previously spent at Amsterdam. Here he must have come into relations with Paulus Potter, with whose work his own has so often been confused that more than half his pictures are still mistakenly signed Potter. It is true that Potter was by three years the younger, but he developed very early and appears to have been of a simple, self-sufficient nature. Nor need we assume that in the relations of the two artists Potter alone had anything to give. Perhaps they jointly formed their style. At all events, in many of their pictures they are much alike as regards the peasant types, the occasional preference for a *plein air* kind of treatment, and the lively, stippled handling, each retaining, nevertheless, his own artistic personality—Potter's narrow but within its



Fig. 1. GOVERT CAMPHUYSEN: PORTRAIT GROUP.
Museum, Stockholm.



Fig. 2. GOVERT CAMPHUYSEN: HEN ALARMED BY A CAT.
Collection of Mr. John G. Johnson, Philadelphia.



limits well-rounded, complete, Camphuysen's deficient in certain directions but studious, experimental. Camphuysen may have been influenced also by the precocious Isack van Ostade, who was of about the same age, even though Ostade lived at Haarlem, for the currents of art flowed freely back and forth between that city and Amsterdam. Occasionally Camphuysen's outdoor scenes, like the *Halt at the Tavern*, but more especially his interiors flooded with a golden light, remind us in theme and in conception of Ostade's more naive and more charming art. With Cuyp, again, Camphuysen has sometimes been confused, as in a small portrait group in an open-air setting in the Museum at Stockholm. There are, in fact, resemblances in the foliage and in the way that the light falls on the trees, but of a kind as easily explained by a current tendency evident in almost all the landscapes of Rembrandt's time as by a direct relationship between Camphuysen and the Dordrecht painter who worked at a distance from the cosmopolitan activities of Amsterdam.

As only a very few of Camphuysen's pictures are dated, little more can be said about his development. To his first Amsterdam period probably belong most of his kitchen and stable interiors, two of which, according to Bredius, are dated 1645 and 1650, and also perhaps some of his landscapes, particularly those, like *The Farm*, owned by Mr. Johnson, and a similar painting sold at auction by Frederick Muller at Amsterdam in 1912, where the technique is Paulus Potter's. To his Swedish period may presumably be assigned all the works that are now in Sweden, listed to the number of twelve in Olof Granberg's valuable treatise on the private collections of the country. They include all sorts of subjects—stable interiors, peasant brawls, pictures of poultry, cattle pieces, and even one portrait, with which must be placed the portrait group (Fig. 1) in the Stockholm Museum, painted (as it bears the date 1661) toward the end of Camphuysen's stay in Sweden. To the last decade of his life doubtless belong important works like the great woodland landscape in the *Hermitage* at St. Petersburg, the *Halt at the Tavern* in the Johnson Collection, and the *Pasture near the Castle* in the Wallace Collection at London—carefully composed canvases, all conceived in the same mood, where the figures are better proportioned and less rude in effect than in earlier examples, and more often represent persons of an upper class.

As was the case with all the important painters of Rembrandt's time, Camphuysen did not confine himself to a single narrow range of subjects so that they became a mere basis for the application of a good formula. Instead of that exalting of the exterior aspect above all else which had prevailed in the time of Frans Hals, the pictorial content came again to the front. Great masters like Rembrandt treated it imaginatively; lesser ones, who had to depend more upon direct observation, thought to make their art more interesting by varying their themes. Thus Camphuysen seizes upon all the diverse incidents of the rural life of Holland, painting kitchen and stable interiors, tavern scenes, meadow landscapes, park views, cattle markets, farmyards, chickens and ducks, and portraits. Even a bear-fight and an equestrian portrait are named as among his legacies. Nor can it be said that one kind of subject-matter or another suited him best—only, that he was perhaps least successful in portraiture and that he was particularly good in landscapes with cattle although in other directions he sometimes did equally well.

Instead of enumerating the many pictures that we have from his hand (a task in the main already accomplished by Bredius), I shall merely try to give, by means of a few diverse examples, a general idea of his art.

In America he has found a good friend, for Mr. Johnson owns seven excellent specimens of his work, some of them almost unique of their kind. One of the most unusual is the remarkable picture of a Hen Alarmed by a Cat (Fig. 2) where, sitting on her nest in a stable with a couple of chicks near by, the white hen looks around, apprehensive and angry, at the insolent intruder inquisitively thrusting his head through an opening in the wall. Here Camphuysen's individual point of view clearly appears if we compare him with such painters as Hondecoeter and Aelbert Cuyp, the first that occur to mind in connection with pictures of poultry. He chooses a more dramatic moment than Cuyp whose chickens flock together undisturbed by enemies, and concentrates more than Hondecoeter whose multitudinous fowls are usually flying wildly about, frightened by a descending bird of prey. The coloring also is different, less golden than with Cuyp, less diversified than with Hondecoeter. The white of the hen and the chicks, the light coming in at the window, and the reflections on the shining utensils stand out in strong relief from the prevailing warm brown tone. The broad and vigorous touch,

as well as the incidence of the light, reminds us of Rembrandt, from whose influence in the middle years of the century no one at Amsterdam could escape. But all his own, I may repeat, is the remarkable dramatic quality of Camphuysen's picture, where not only the predatory spirit of the cat but also his predatory attitude is suggested by the portrayal of the head alone, and the alarm of the experienced hen is delightfully contrasted with the simple curiosity of the inexperienced chick.

The finest of Camphuysen's interiors are perhaps in the Museum at Brussels and the Carstanjen Collection at Munich, but I prefer to cite, as showing more fully his characteristic tendencies, the one in the Museum at Copenhagen, a domestic scene in a peasant's cottage where a single great barn-like room serves as living-room, kitchen, and stable. In the foreground sits a woman near a cradle which she is rocking by means of a cord. Not far away the fire is burning in the chimney-place and a cat is warming herself. On the other side of the picture the father is throwing fodder to the two cows that stand in the stall. Sunlight, streaming in at the open door, illumines the scene and especially the still-life features of the foreground.

There is good reason why this picture should resemble in its composition the work of more than one of the ablest painters of the time, for the artists of Holland were so closely associated in cities separated by such short distances that, especially in this most prolific period, the ties between them were astonishingly close. The intimate expression of domesticity in Camphuysen's scene reminds us of Pieter de Hooch, the rendering of the lofty barn with its brown shadows and the careful drawing of its framework suggest the two Ostades, and the still-life of the foreground, which consists of a copper kettle, an old Delft dish, a jug of the stone-ware of Cologne, and a pendant beef's liver very brightly colored, recalls the treatment of such things in the best early pictures of van der Poel or in those masterpieces in the grand style of Dutch genre-painting, the small interiors of Willem Kalf. The individuality of Camphuysen lies in the blending of these diverse elements into an integral whole presenting a fresh version of the most modest kind of plebeian existence—a version which lacks, indeed, the delicate poetry of Pieter de Hooch but, on the other hand, has none of the coarseness of most of the Dutch painters of peasant life.

Nowhere has the art of genre-painting been better understood than in Holland, where a leisurely episodic method of exposition suited the sedate temperament of the artist. Avoiding the attempt to force the imagination of the observer into sympathy with a lively episode, he gives his theme only such an amount of interest as may lead the eye hither and thither into the various corners of the picture and thus apprise it of the full beauty of the artistic interpretation. What remains in our memory of the actual incidents in the pictures of Ostade, of Metsu, of Terborch? Nothing; nothing more than a recollection of delightful afternoon moods, of gay costumes, of charming gestures. Camphuysen also was a master in the art of choosing the right theme to serve as a starting point for a fine atmospheric rendering of nature. A good example is a picture as plentifully enlivened with figures as the *Halt at the Tavern* in the Johnson Collection (Fig. 3).

A heavy farm-wagon carrying a merry company has stopped before a cottage that nestles cosily under the trees. Two couples in the wagon have already provided themselves with wine, while the man of the third pair, helped by the girl, is climbing back into his place. The fiddler on the driver's seat is playing his little tune and the driver is feeding the horses. While the host disappears into the house with the wine-can, the hostess busies herself with a new arrival, a well-dressed gallant on horseback to whom she is handing up a glass of beer. It is a harmless episode without dramatic point, invented simply to give interest to the interpretation of an open-air summer mood. Therefore the painter has spent less time and pains in characterizing the thick-skulled peasants, awkward of gesture and good-humored of face, than in rendering the golden rays that fall through the dark green foliage, the bright red and yellow costumes vividly relieved against the warm brown shadows around the cottage, and the soft tones of the evening sky.

While this picture shows Camphuysen as a rival of painters like Isack Ostade and Cuyp, with whom the *Halt at the Tavern* was a favorite subject, a simpler composition of a wholly different kind—the *Pool in the Forest*, now in the Hermitage at St. Petersburg—points in another direction. A luxuriant oak-wood surrounds a quiet pond on the borders of which two cows are grazing. In the shadow of a mighty oak that mirrors its trunk in the water two men are drawing in their nets, while on the other side of the picture an aristocratic



Fig. 3. GOVERT CAMPHUYSEN: HALT AT THE TAVERN.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 4. GOVERT CAMPHUYSEN: THE FARM.
Collection of Mr. John G. Johnson, Philadelphia.



sportsman on horseback examines, as a page holds it up to him, a hare that he has shot. The portrayal of a forest pool recalls the most beautiful works of Jacob van Ruisdael, dating from the seventh decade of the century; the incident of the horseman conversing with a person on foot often occurs in the pictures of Adriaen van der Velde; the cows and the treatment of the background of forest also suggest this painter, and the technique is most nearly related to Potter's. But, once more, everything is adapted, is independently worked over. The passage of bright light where the rider sits on the white horse is delightfully contrasted with the mysterious darkness around the pool, and very far from commonplace are the silvery tone of the landscape and the delicate combination of the purple dresses with the bluish green of the trees and the gray of the sky.

Finally, we have still another side of Camphuysen's art in *The Farm* (Fig. 4), perhaps his most beautiful picture, which Mr. Johnson owns. It is one of the few Dutch pictures of farmstead or pasture where human figures are almost dispensed with in order that the great unvarying features of nature may be emphasized—a conception peculiarly in accord with our modern preferences. Nor would it be easy to find a composition embracing in a more typical way the pictorial motives of Dutch landscape. Here is the large, almost square cottage of the province of North Holland with the hipped roof thatched with straw which covers a single lofty room such as we saw in Camphuysen's cottage interior. In the foreground we have the placid canal with its clear reflections and narrow bridge of planks. On the other side of the house, beyond the elms, runs the raised highroad back of which the sail-boats emerge as though floating over the meadows. Still farther away stand the low, gabled houses of the village and, raised on its high substructure, the wind-mill, sign and symbol of the land of Holland. All this is subordinated to the meadow in the foreground where the light-brown spotted cows look as though they grew organically from the brownish green grass. And over this simple homely bit of nature spreads the vaporous silvery-clouded sky, wrapping the narrow strip of land in a luminous veil of air.

The small weaknesses of excellent painters are usually more evident than the greater faults of those whose mediocre gifts enable them to treat all things with equal skill but without artistic charm. So we see at once that Camphuysen is in some respects inferior to

painters like Berchem and Lingelbach. He is ponderous, slow to apprehend, and weak in imagination. He is unwilling to attempt more than a direct transcript from nature, and is often unskilful when driven to compose. Again and again he takes counsel of other artists, and he never ceases to search and to experiment. The figures of men and animals in his landscapes often seem mechanically posed and are weak in drawing, particularly when foreshortened. At all these points he was out-distanced by the accomplished Italianizing painters who, possessed of a clever facility in design and execution and a sureness in drawing that seldom went wrong, soon turned their backs on nature and worked out some sort of a scheme which they used with perfect mastery and to which they clung as long as they lived.

Nevertheless, a painter like Camphuysen seems to us more important and more interesting, for anything in process of growth, anything that reveals an inner struggle, appeals to us more strongly than the finished, easily accomplished result behind which nothing lies concealed. Camphuysen's pictures seem more real than those of the painters just named because in every detail he had to recur to nature, because we live over again with him the effort of production. As he is not deceived in regard to his deficiencies, he always begins to work afresh in directions where he has not yet ventured, hoping that here he may achieve perfection. Therefore his work is richer in varied themes and problems than is that of the clever craftsmen who constantly turn in a circle, repeating themselves over and over again. From the sincerity of his character springs also the faithful, loving manner in which he portrays his native soil, the warm sympathy with which he pictures the humble life of the cottage or the pasture. Only a genuine attachment to his surroundings made possible such a harmonious characterization of the farmstead, such a good-natured commentary upon its inhabitants, such an appealing study of all its paintable corners. And only from a genuine artistic endowment could an art develop which persuades one to forget the theme as such in the admirable rendering of its aspect, the incident in the mood that it evokes.

THE FRAGONARDS OF THE JOHN W. SIMPSON COLLECTION • BY JEAN GUIFFREY

THROUGH the works of the men of 1830 one of the great phases of French art has been appreciated in America, sometimes sooner and more generously than in France. This deserved recognition came early, in some cases in the lifetime of the artists, and, as a result, we find Millet, Rousseau and their confrères, later Manet and the early so-called Impressionists, better represented in American collections than anywhere else. It is the love of truth and nature, the realism and sincerity, of these men and not their attitude of militant and persecuted revolutionists, which has won for them the recognition of the American public—a public to whom the schools and masters with realistic tendencies have always appealed, the Venetian, Spanish, Dutch, English, the colorists rather than the draftsmen, and rather than historical and mythological subjects, the portraits, landscapes, genre scene and the religious pictures of the primitives. At a first visit to the United States one notes with surprise the almost complete exclusion in Museums of the imaginative scenes of classical masters to the benefit of works by the conscientious interpreters of realities. But the progress of culture and taste has, of late years, developed the eclecticism of American collectors, a few of whom have been seeking not only the best works of the Barbizon men but also those of older French schools, particularly of the eighteenth century; a logical outcome of the already prevailing taste for Louis XV and Louis XVI furniture which had been further helped by the coming to the Metropolitan Museum of the remarkable Hoentschel Collection. We may add that, on the other hand, such artists as the Clouets and Chardin who show realistic tendencies had always been held in high esteem.

There is in New York a house which is saturated with French atmosphere, for not alone excellent examples of Decamps, Rousseau, Corot and of the sculptor Rodin greet one from the threshold, but it holds a collection of works of very high quality by some of the most original and characteristic masters of eighteenth century France. There is to be found as in the famous house of Doucet a still life of Manet opposite one of Chardin's, and both masterworks. There the great Chardin is represented by many excellent examples, for he

is, with Pater and Fragonard, one of the artists preferred by the collector. But the presence of several pictures by Fragonard is a delightful surprise; he is an artist so profoundly, so exclusively, French, that it seems as if he could not be appreciated outside of the country of Voltaire and Diderot. And in fact, he has been neglected by the greatest lovers of French art among foreigners; for example, neither Frederick the Second nor Catherine of Russia had sought him. Moreover, having never cared for official orders and exhibited but twice at the Salons he was little known. He had even neglected to formally qualify as an academician, and being surrounded by generous admirers who fought for the possession of his most trifling works, had taken no pains to make his name known outside of their circle. Until lately therefore his works were rarely found outside of France. The sensational acquisition by Mr. Morgan of the panels which were still decorating the very house of Fragonard at Grasse, and the incomparable charm of this most precious ensemble to be found among the works of the French school, have helped make him known here. But in no other American collection has he so large a representation as in that of Mrs. Simpson where six pictures reveal the different aspects of his healthy, joyous, subtle and most seductive talent.

Here is a so-called *Fanchon la Vielleuse*, in reality a *Jeune fille à la marmotte* (Fig. 1), who makes one think of the Dutch masters and particularly of Rembrandt whom Fragonard much admired and often copied. The young woman is standing near a table on which rests the box containing the little marmotte whose head is peeping out from under the raised lid. Her dress is extremely simple, a black apron over a brown petticoat and a grey corsage the opening of which is partly covered by a white shawl. The face is youthful, the head is bent slightly in one of those charmingly expressive poses which Fragonard loved, the hair half hidden under a fichu; in the left hand she holds a rustic wide-brimmed hat, while her right arm rests on the box. In the foreground beside her are a basket and a broom which are painted in a manner like that of Chardin, the artist's first master. The background is dark, and the whole picture a fine harmony of ruddy and warm tones where the juvenile head and bust put that resplendent note which reveals the master and makes any signature superfluous, although the little painting recalls



Fig. 1. FRAGONARD: JEUNE FILLE À LA MARMOTTE.
Collection John W. Simpson, New York.



also Chardin, whose serving girls are less coquettish, and the Dutch masters.

In the sales Vassal de St. Hubert (1783), Simonet (1863) and Rothan (1890) figured a *Fanchon la vielleuse* (also called *Joueuse de vielle*) which is a different subject. A *Jeune fille à la marmotte* figured in the Duclos-Dufresnoy sale in 1795, and Baron Roger Pourtalis who mentions her in his Fragonard (p. 280) says, "This picture was the pendant to a painting of Chardin, *L'Aveugle et son chien*." (A subject known also as *L'Aveugle de St. Sulpice* and *L'Aveugle des Quinze-Vingt*.) In the Vassal de St. Hubert sale the *Joueuse de vielle* was sold with a pendant *L'Aveugle de St. Sulpice* by Chardin. The relations between the two men were intimate and this collaboration must have occurred more than twice. But even in trying his best to work in the manner of his master Fragonard shows his own temperament; when painting a young woman he cannot help giving a little more rose to the cheeks, more expression to the lips; his brush cannot help giving a feeling more languorous, more coquettish. Nothing of the sort could be found in any of the works of the good bourgeois Parisian Chardin was. Considering the dimensions, the coloration, the accessories, as well as the presentation of the subject and the manner of painting of our little picture, we cannot but think that it was originally painted as a pendant to a Chardin. And precisely there is in Mrs. Simpson's collection an excellent *Aveugle de St. Sulpice* which is like the one in the collection of the Baron Henri de Rothschild and like the engraving by Surugue fils (1761), and of the same size as our Fragonard. Is it not possible to think that these two were painted as pendants, and after a separation of many years are now reunited again under the same roof?

The circular bust portraits of *La Guimard* (Fig. 3) and *La Duthé* (Fig. 2) show us the Fragonard painter of the favorite stars of the stage. Of course, his imagination was too compelling, too independent, to permit his ever being a faithful portraitist, and that is why one has great difficulty in distinguishing between his real portraits and his imaginative ones. How grateful we must be that in the features and expression of his models he always put much of his wit and of his heart, for, after all, what we love in his work is the artist himself! We find him at his best in these two seductive portraits of young women

executed in a firm, solid manner and carried out with extreme thoroughness. Mademoiselle Duthé is seen almost full face, the head very slightly turned to the right. She wears a grey silk robe with low square cut corsage edged with ruffled lace, and leans toward the left against a faded blue cushion. The background is darkish, and without the brilliancy of that juvenile face and bosom the picture would be quiet and neutral in tone. The modeling of the flesh is exquisitely subtle, the rose of the cheeks, the red of the lips, of incomparable vividness. Under the regular arcade of the eyebrows the eyes shine with an expression of somewhat daring frankness. The hair, well powdered and partly hid by a veil, frames in the gentlest and most graceful manner the youthful face with its features so delicately and prettily regular, and with its expression so archly coquettish. The portrait of La Guimard shows greater abandon in the pose, more carelessness in the manner in which the head bends over like some tired flower and the arm leans on a grey blue cushion which seems to give way under the slight pressure. Her dress is that symphony of yellows and vivid reds which is frequently found in the works of Fragonard and particularly in his fancy portraits,¹ and a red ribbon brightens up the slightly powdered blond hair. We find the same delicacy of modeling, the same general effect, the same freshness of color as in the other portrait, but pose and expression are more languid with a tinge of bewitching melancholy. These two pendant portraits which have the rare distinction of being still in their beautiful original frames, models of the industrial art of the period, belonged to Baroness Nathaniel de Rothschild and afterward to her son, Baron Arthur, and to F. Walker (or Waller?) of London.

The whimsical freedom of Fragonard finds its complete expression only in subjects which are entirely of his own invention. In them he delights and it is in these subjects of pure fantasy that he is without rival. Engravers have popularized them, and collectors of our day follow those of the artist's time in eagerly seeking for them. They were in such demand that he yielded to pressing solicitations and painted replicas, sometimes several, of the same subject to satisfy his friends. Mrs. Simpson possesses two oval canvases representing *L'Amour* (Fig. 4) and *La Folie* (Fig. 5) of which a certain number of replicas are known. Some have figured in the sales of Leroy de

¹ The same scheme of color is seen in the two imaginative portraits of the La Caze Collection in the Louvre.



Fig. 2. FRAGONARD: MADEMOISELLE DUTHÉ.
Collection John W. Simpson, New York.





Fig. 3. FRAGONARD: MADEMOISELLE GUIMARD.
Collection John W. Simpson, New York.



Fig. 4. FRAGONARD: L'AMOUR VAINQUEUR.
Collection John W. Simpson, New York.



Fig. 5. FRAGONARD: L'AMOUR FOLIE.
Collection John W. Simpson, New York.





Fig. 6. FRAGONARD: L'AMITIÉ COUPANT LES AILES À L'AMOUR.
Collection John W. Simpson, New York.



Senne (1780, Nos. 56 and 57), Marquis de Veri (1785, No. 59), Folliot (1793, No. 50), Villeminot (1810, No. 25), Tabourier (1898, Nos. 93 and 94), Muhlbacher (1899, No. 21), but it is not possible to distinguish among them; we only know that the Simpson examples are not the ones which figured in the Tabourier and Muhlbacher sales. They are in rarely perfect condition, on their original canvas with the old stretchers, and in the exquisitely sculptured frames which were made for them and the gold of which has gained a wonderful mellow patina. *L'Amour vainqueur* stands beside a rose bush, his quiver lying on the ground before him. He holds in his right hand the arrow he is about to shoot, and raises the index finger of his left hand to his lips as if commanding silence in order that he may the better surprise the imprudent one who has exposed herself to his arrows. In some of the replicas two doves are playing in the sky, here we have one. The scene takes place in a purely imaginary world, a world of dreams, where roses and tender blues melt into one another and color is iridescent and pearly. The execution is rapid, even feverish, as if the artist had been hurrying to depict a fleeting, momentary vision. The light which permeates that small and exquisite picture seems to be reflected from the roses; that of its companion piece, *L'Amour Folie*, is a bit more bluish. There the little *bambin*, spreading his bells with his left hand and with the right agitating his fool's bauble, disports himself carelessly, heedless of the couples of cooing doves he is startling. In such a way does he roam through the world utterly unaware and unmindful of the result of his antics. *L'Amour Folie* is painted with a kind of passion, in a wildly joyful mood, and its facture is even more subtle, more refined than that of its pendant.

Fragonard excelled in the representation of the little adventures, the caprices, of love, a genre extremely in vogue at the time and which was treated with the grace and delicate lightness it demands only then. An *esquisse*¹ of the Simpson Collection is one of the most delicious variants upon this inexhaustible theme. In the sky, on clouds which clearly indicate that Fragonard was a pupil of Boucher, the artist shows us a very young girl Love holds in his embrace, and

¹ *L'Amitié coupant les ailes à l'Amour* which figured in the sale of the architect Trovart (1779) is the sketch for one of the *dessus de portes* of the Château of Louveciennes which Madame Du Barry bought of the painter Drouais. It is interesting to note that Fragonard painted for this château the pictures which decorated his home at Grasse and were bought by Mr. Morgan a few years ago.

who hopes to secure the fickle god by tying his dove wings with a rose ribbon. Two doves are playing at their feet. This little scene is painted with a few extraordinarily precise and witty strokes of the brush, and in a harmony of white, rose and blue which helps give it the very bloom and freshness of youth. It recalls and equals the most delicate works of the master, who is never so big as in these little pictures. No one has found so many charming variants on the subject of love, its joys and troubles, and has put such grace and lightness, such subtle and exquisite color, such splendid painter-like qualities in its representation. What a page would be missing in the book of Eighteenth Century France, and in the genial history of painting, if Fragonard had been docile and remained what his parents ambited for him, a Parisian *clerc de notaire*!

A DOUBLE PORTRAIT BY FRA FILIPPO LIPPI • BY JOSEPH BRECK

THE Florentine double portrait with the Scolari arms, a most attractive picture given to the Metropolitan Museum by Mr. H. G. Marquand with other paintings in his collection in 1888, has curiously enough never received anything like adequate publication. In an article on Italian paintings in New York and Boston, which appeared in the *Gazette des Beaux Arts* in 1896, Mr. Bernhard Berenson devotes a brief paragraph to this painting (p. 200), but as far as I know, the portrait, which was not illustrated in Mr. Berenson's article, has not otherwise been published.

According to a note in the Museum Catalogue, the picture was purchased in Florence about 1829 by Thomas J. Sanford, who bequeathed his collection of Italian paintings to Lord Methuen, from whom the portrait was acquired by Mr. Marquand in 1883.

The painting is on panel, $24\frac{3}{4}$ inches in height by $16\frac{1}{8}$ inches in width. It is in excellent condition with scarcely any retouches. In consequence, the purity of the colors has largely been preserved. Contrasting with the grey architectural background, the crimson of the lady's gown, pale red-violet in the high lights, is a passage of brilliant color, its value enhanced by the white bordering of fur and by the dark olive-green of the sleeves, richly patterned with gold.



Fig. 1. FRA FILIPPO LIPPI: DOUBLE PORTRAIT.
Metropolitan Museum of Art, New York.



The scarlet lappets of the head-dress, shimmering with gold and the lustre of pearls, introduce a daring but successful note into the color scheme. This scarlet, a deep vermilion, is repeated in the man's berretto. Through the open window one sees a little of the sky, a long street bordered with trees, several villas, and distant hills. It is a fascinating bit of country; one would like to walk there. But the artist had another purpose in mind when he posed his fair lady before the window with the view. The varied interests of the landscape emphasize by contrast with simplicity the delicate modeling of the face, and the olive and cool greens give brilliancy to the silvery flesh tones, flushed with pink in the rounding of the cheek. The effect is exquisite, the quality of smooth ivory faintly tinted. The blond hair, where it is uncovered by the head-dress and drawn smoothly back, can hardly be distinguished, as it glints in the light, from the smooth forehead. The flesh tones are echoed, in a minor key as it were, in the man's profile. Add finally the sparkle of the jeweled ornaments, the pearl necklace, the pearls of the head-dress, the crystal brooch, the gemmed rings.

The hem of the open sleeve is ornamented, in the fashion of the day, with a motto embroidered in gold and further enriched with small pearls. Unhappily it is incomplete, or at least, I have not been able to decipher it. It had presumably a moral or amatory significance. A number of examples of this kind might be cited. Five *donzelle* of madonna Isotta d'Este wore on their sleeves the amiable statement: *Loaiumant.vuoil.finir.ma.vie*. The motto of Bianca Maria d'Este was *nul.Bien.sans.poine*.

These details of costume, the sumptuously embroidered gown and peaked head-dress with lappets, are important not only in themselves as a faithful record of the gala dress of a Quattrocento Florentine lady, but also because they afford us an assured indication of the approximate date of the painting. This fashion of dress, called *alla Parigina*, was introduced from France early in the fifteenth century. One of the earliest representations of it in Florentine painting occurs in the well-known cassone panel in the Accademia, Florence, depicting the festivities of the Ricasoli-Adimari marriage (in 1421). Numerous instances may be noted in the paintings of the succeeding three decades. The print from the Piot Collection, now in Berlin, of a woman's head in profile is a notable example among

engravings of the period. The peaked head-dress with the lappets is very similar to that in the Marquand painting. The Piot print has been dated about 1440-50 by Dr. Lippmann in an article on this rare engraving.¹ Piero dei Franceschi in his frescoes at Arezzo (1453—before 1466) makes picturesque use of the fantastic, peaked head-dress. The mode was apparently at its height between 1420 and 1450. The next decade witnessed a diminution in popularity and between 1460 and 1470 its distinguishing features were modified or disappeared. From the evidence of the costume, taking into consideration other factors as well, we may consequently date the Marquand double portrait about 1440.

The bust portrait with the face in profile was one of the most characteristic forms of portraiture in the Quattrocento, but the combination of two profiles in one composition is distinctly unusual. There can be no question of the man's head having been added later; an examination of the surface of the panel makes that evident and besides, the head is essential to the unity of the composition. We may assume that the two portraits represent a betrothed or newly married couple. It was customary, however, to have such portraits painted on separate panels. But the Marquand painting is out of the ordinary in more ways than one. The architectural background, considering the date of the painting, is decidedly a novelty. If we except the landscape background of the Battista Sforza by Piero dei Franceschi, should we include him among Florentine painters, the other Florentine portraits of the group to which this painting belongs have either a simple background of sky, broken with a few light clouds, or else a conventional background of one color. Our painter is consequently an innovator, and the representation of the youth looking in through the window may be considered in the light of an experiment. For the painter, rapt with the vision of a gorgeous gown, fitting shrine for his charming sitter, the plan had its obvious advantages. One may doubt, however, if the experiment was entirely successful as far as the swain was concerned. To be relegated to the obscurity of looking at your beloved through a window was not, one may imagine, wholly to the liking of masculine Florence.

To be sure, as a means of attracting attention, the coat of arms was some compensation. Our gallant, it will be noticed, has his

¹ F. Lippmann: Unbeschriebene Blätter des XV bis XVII Jahrhunderts, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1880, pp. 11-16.

hands gracefully resting on a small embroidered cover blazoned with the Scolari arms, or, three bends sable. The arms of the Scolari, a branch of the Buondelmonte family, were originally argent, three bends azure, but the tincture was changed when the Scolari joined the Ghibelline faction. To this family belonged the famous captain, Pippo Spano, whose portrait—swaggering with drawn sword—Andrea del Castagno painted in the frescoes of the Villa Pandolfini at Legnaia (now in Sant'Apollonia, Florence).

Just which member of the Scolari family is represented in this double portrait is difficult to determine. If I may venture an opinion, the youth is Lorenzo di Ranieri Scolari, who was born in 1407 and died in 1478, being buried in S. Maria Novella. He married in 1436 Angiola di Bernardo Sapiti, a Florentine lady of good birth.² Lorenzo was twenty-nine years old when he married. This agrees perfectly with the apparent age of the man in the Marquand portrait which, as I have said before, may be dated from the style of the woman's costume and for technical reasons about 1440, that is, within a few years of the marriage of Lorenzo Scolari. At the same time, the identification can not be considered complete. During the years within which the portrait must have been painted there were possibly in Florence besides Lorenzo several brothers and a nephew, the facts of whose lives are too little known to allow us to discard them, with two exceptions, as impossibilities. The reader is referred for further details to the admirable compilations³ of Conte Litta. The dates, however, of Lorenzo's life agree so well with the probable facts in the case that it is tempting to recognize him in the male profile of the Marquand painting. Still, of course, until more definite evidence can be advanced this must remain only a plausible conjecture.

Lorenzo and his brothers, Giovanni and Filippo, Litta informs us, were the heirs of Pippo Spano, who gave to them his Florentine possessions. In 1426, after the death of the great captain, the Emperor Sigismund took their affairs to heart and wrote an affectionate letter recommending them to the Florentine Republic. Lorenzo had remained, with many other Florentines, at the court of the Emperor Sigismund, where his relationship with Pippo Spano assured him

² The Sapiti arms, gules, three bends azure, bordered with or, are curiously like those of the Scolari, differing, it will be noticed, only in the tinctures and border.

³ Pompeo Litta: *Famiglie celebri italiane*. Milan, 1819, etc.

a welcome. But when the Florentine Niccolò Lamberteschi, commanding the fleet on the Danube, was defeated by the Turks in 1427, the Florentines were compelled to withdraw from the court in disgrace. Lorenzo then returned to Florence, where, as there was peace between Guelph and Ghibelline, he lived without molestation. When the all-powerful Cosimo dei Medici, wishing to conciliate the *magnati*, transferred, in 1434, many from this order to that of the *popolari*, Lorenzo was among the number. This privilege was also conferred in the same year upon his brothers Giovanni, Carniano, Filippo, Giambonino and a nephew, Giandonato. Litta says that Lorenzo, having returned to Florence “. . . ormai unico superstite della diramazione degli Scolari, vi dimorò senza molestie, etc.” If this were true, that Lorenzo was the only surviving member of the Scolari branch in Florence, it would facilitate our task of identification, but unless more is known of the lives of Lorenzo's brothers than Litta gives, the statement seems to require qualification.

The attribution of portraits is generally attended by peculiar difficulties since the artist has less opportunity in them to use those conventions of drawing which form, as it were, his sign manual. The original attribution of the Marquand double portrait to Masaccio, however, is obviously incorrect. The present official attribution to an artist of the Florentine School about 1460 is correct as far as it goes, with the exception of the date which is earlier than 1460. In the paragraph already mentioned, Mr. Berenson advances the opinion that the panel is by Paolo Uccello.⁴ This attribution does not seem especially convincing. I have thought for a time, led to this belief by the fine color relations and quality of light, that the painting might be by Domenico Veneziano. I understand that Mr. F. J. Mather, Jr., among others has long been of this opinion. But a careful study of the picture has convinced me that the Marquand panel, although worthy of Domenico, is nevertheless not by him. Nor is it by Piero dei Franceschi, at whose door, like so many foundlings, most profile portraits similar to ours have been left, only to meet with cold refusal. And in their turn, we must discard the names of

⁴ See also third edition (1909) of Mr. Berenson's *Florentine Painters of the Renaissance*, where the painting is listed as by Uccello and described as a double portrait of two members of the Portinari family. The arms, however, are certainly not those of the Portinari, an error also occurring in the Museum's catalogue of paintings.



Fig. 2. FRA FILIPPO LIPPI: PORTRAIT OF A LADY.
Kaiser Friedrich Museum, Berlin.



Baldovinetti and Pollaiuolo. The Marquand painting is by none of these.

The master, however, painted more than one portrait. I have discovered the same hand unmistakably in a profile portrait of a woman, recently purchased by the Kaiser Friedrich Museum, Berlin. This painting, much obscured by repaint and dirt, was formerly in the Taylor Collection. It has now been cleaned and reveals itself, although not so attractive a painting as the New York panel, an extremely interesting work of the great period of Italian painting. The sitter, a lady of more years than charm, is represented in profile to the left. Her right hand she holds to her breast, while in her left she gathers up the folds of her right sleeve. She wears a green gown bordered with white fur and a peaked vermilion and gold head-dress edged with pearls. The architectural background, of light grey and colored stone, has an open window with a distant sea-scape and a vast expanse of blue-green sky streaked at the horizon with long, thin clouds.

The similarity between the Berlin and the New York portraits in the use of architectural backgrounds, in the costumes, pose, and general composition, should be obvious at the first glance. More important still is the identity in style of drawing of the soft, childish hands with the tapering, straight fingers bending only at one joint; of the nose with rounded end and small nostrils; of the thin lips; of the staring, rather expressionless eyes; of the sharply defined profile. Both paintings are beyond any doubt the work of the same artist.

Writing on the newly acquired Berlin portrait,⁵ Dr. Bode pronounces this master unequivocally to be Fra Filippo Lippi. At first thought, perhaps, this attribution is a little startling, but a stylistic comparison of the portraits with such early works by Fra Filippo as the Camaldoli Virgin in Adoration and the Annalena Nativity, both in the Accademia, Florence, the Berlin Nativity, the Munich Annunciation, the Adoration of the Magi in the Cook Collection, Richmond, and the two lunettes in the National Gallery, London, proves beyond doubt the correctness of the ascription. The Camaldoli panel, painted for the wife of Cosimo dei Medici, about 1434 or a little later, should be studied in particular. Note the drawing of the hands; the delicate, spiritual type of face, reminiscent of Masolino;

⁵ W. Bode: Ein Frauenbildnis von Fra Filippo Lippi, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1913, pp. 97, 98.

the exquisite precision of the finish; the contrast of the light, brilliant tints of the central figures with the sombre background. The peculiar notched folds of the Virgin's sleeve is closely paralleled in the Berlin portrait. In the slightly later Annalena Nativity there is a male profile portrait which should be compared with the similar profile in the Marquand panel. The technique, drawing and color of this picture again support the Fra Filippo attribution for our two portraits. Fra Filippo's manner of drawing the face in profile may be studied in several pictures of this early period, which ranges from about 1431 to 1441; for example in the Munich and London Annunciations.

Dr. Bode lays stress upon the evidence afforded by the architectural background in the Berlin portrait. The shell ornament over the window is characteristic of Fra Filippo but does not occur in other portraits of the time. It was evidently a favorite motive with him since it is found in the Munich Annunciation, the Louvre Virgin Enthroned, the Lateran Coronation of the Virgin, and in several later works. In the Berlin portrait, small points of gilded composition material, now mostly lost, were used in the head-dress as a further enrichment, and in the Berlin picture there is also a contrast of different colored stones in the architecture. Both these traits, as Dr. Bode points out, are characteristic of Fra Filippo.

It must be remembered that the Berlin and New York portraits were painted only a few years after Fra Filippo had left the Carmelite Convent (in 1431), where he had been placed as a child by his aunt (about 1414). They were painted at a time when he had not yet attained the full individuality of his later works; when the lessons and example of his probable early teacher, Lorenzo Monaco, and of those two great masters of the Brancacci Chapel, Masolino da Panicale and Masaccio, were still fresh in his mind.

In the exquisite refinement of his early pictures we may trace the influence not only of Lorenzo Monaco but also of Fra Angelico. To these masters *en retard*, he owed his fondness for light, clear colors and his partiality for the miniaturist's richness of ornament. At the same time, Fra Filippo did not study in vain the frescoes of Masolino and of Masaccio in the Brancacci Chapel. Fra Filippo was a youth of some sixteen or seventeen years of age when Masolino da Panicale⁶

⁶ The indebtedness of Fra Filippo to Masolino is apparent in several of the early paintings. It is significant that the Camaldoli panel of The Virgin adoring the Divine Child and the much injured Annunciation in Munich, probably a work of Fra Filippo's school, were long attributed without hesitation to Masolino.

began to paint in this famous chapel of the Carmelite Church the great series of frescoes which, left incomplete on his departure for Hungary in 1426, were continued by his pupil Masaccio. To the teachings of these masters, direct or indirect, he owed all that was best in his work. The lessons in naturalism he learned then saved him from the pettiness of the mere illustrator. This wholesome influence on his art was never too strong, but in his early works, if ever, it is reasonable to expect to find evidence of an enthusiastic study of nature. Surely this evidence is supplied by the Berlin and New York portraits. With what uncompromising reality the profiles are drawn! No flattery here. The strong light in which the forms are modeled becomes an engrossing problem; the architecture of the room with its perspective and play of light and shadow a *tour de force*.

In concluding his brief but illuminating note on the Berlin portrait, which he dates about 1440, Dr. Bode makes the statement that it is the earliest known single portrait by a Florence artist. I believe the bust portrait of a young man, in Mrs. Gardner's collection, Boston, attributed by Berenson to Masaccio, is earlier than the Berlin portrait, but no other exceptions come to mind. The Marquand painting, however, is certainly of the same date as the Berlin portrait, although a somewhat more elaborate performance. The Metropolitan Museum may be congratulated on having in its permanent collection so beautiful and important a painting by one of the great Renaissance masters as the Marquand double portrait by Fra Filippo Lippi.

RALPH ALBERT BLAKELOCK · BY ELLIOTT DAIN-GERFIELD

MR. BLAKELOCK was born in New York, on Greenwich Street, I think, in 1847. His father, an Englishman by birth, was a homeopathic physician. There is little record of the boy's earlier years, no evidence that much time was given to education, and always he seems to have had the love of painting and a passionate love of music. Whether these gifts descended to him from some ancestral source, we do not know, or whether, as in so many distinguished cases, his gifts came to him directly; in any event, he heeded the call of art and very early in life began to paint.

His desires did not lead him to enter any art school, or seek the guidance of any special master.

He began to teach himself by the laborious but most valuable method of close study from nature. Very painful are those early ventures, for some of them still exist, and wholly devoid of any suggestion of the knowledge of craft. One may imagine him doing precisely what other boys have done—trying with small brushes to reproduce every little thing before the eyes. How tiny are the touches, how feeble the grasp of form in its largeness of character, and yet there is so much of faithful devotion to his task that we know both hand and brain were gaining in power and understanding. We may believe, however, that at the outset he was not equipped with great powers of observation.

With Blakelock his training was slow and achieved under great handicap. Revelation did not come until later. He never went abroad, although he was an intense lover, we are told, of the old masters. Just what that means it is difficult to say, because at the time we had, in America, little which was of value from the great painters of long ago. The museums were much cluttered with trash, since removed, and the great wave of importation, inaugurated by dealers and collectors which has brought to us many of the precious canvases of the world, had not begun. We must believe, then, that his love was based on photographic reproduction, which is admirable ground for study, but one is forced to consider form alone in these works since color is denied, or at best only suggested.

Later we are to say that Mr. Blakelock was a devotee of color, one to whom color was pure music. Whence, then, did his inspiration come? The answer is not easy. Probably when he made his first journey to the West and began to study the Indians. When the barbaric depth of their color, the richness and plenitude of reds and yellows, the strength of shadow and brilliancy of light awakened his vision and set tingling those pulses of the brain which control the color emotions. His own soul, an untamed one, responding to no conventional law, these children of forest and plain appealed to his deepest instincts. Until the end of his career they ever and again recur in his compositions. Never, I think, did he attempt portraiture—Indian portraiture—but the nomadic life, the incidents of daily routine, the building of canoes, or pitching of encampments,



Fig. 1. BLAKELOCK: THE GHOST DANCE.
Collection of Mr. J. G. Snyder, Chicago.



Fig. 2. BLAKELOCK: MOONLIGHT.
Collection of Mr. Frederic Fairchild Sherman, New York.



the dances—these were his themes, and his love for them never cooled or grew less.

He was always an experimentalist. Who is not when seeking to improve? But with him experiment led into many fields, and chance was not scorned if he could gain from her whims. It was not unusual with him when some interesting mingling of color chanced upon his palette to develop it there into whatever theme was suggested, and cut out the chosen piece of wood as expressive of artistic value. We find many of these little panels, unimportant so far as subject is concerned, but very beautiful in quality both of color and of surface.

These two words, quality and surface, come quickly to mind when critically examining a Blakelock, even an unimportant one. These merits do not seem to be secured by a trick, as so often is said, yet no doubt the purely experimental ones may seem so, but, taking them for what they are, experiments in the procedure of development, and then turning to the nobler canvases of the man—the ideas of trick, of sham, of chance, pass speedily away, and we see the work of a man who, seeing and feeling artistically, tried to express himself in a technique fitted to his desires. He would have had little patience with the man who says the only honest painting is that which takes the mixed tint from the palette and applies it to the canvas with as glib a touch as may be, molding and modeling his bit of form in its light and atmosphere as deftly as possible, and frankly avows all else to be bad art. Such men doubtless exist, but they know nothing of the subtleties of color, the influence of one tone vibrating through another, the increased luster of tone upon tone, and the magic carrying power of certain colors for certain others—nor do they know the beauty of surface—surface merely—when the paint has been so applied that future workings find a tooth, a mat to hold the tint, making it resonant, deep, lusterful, glowing, even into the depths of shadowed blacks. These things Mr. Blakelock knew and practiced with the love of a musician for his tone.

Literary questions, story-telling, moral meanings, nor history were in his ideals of art. With his love for the Indian he might have essayed profound lessons for the renascence of the race, a recrudescence of their primitive privileges, and failed in his art. Rather he sought in their lives and habits the beauty which would lend itself to the art of painting. The rhythmic sway of figures in the dance

seen dimly under the shadowy trees, the silent tepee with the lingering light concentrated upon it—the barbaric mingling of colorful groups in contrast with deep woodland shadows. It was enough for him to search out the beauty of these. He probably would not have liked that rare and dignified Indian picture of Mr. George de Forest Brush, *The Sculptor and the King*, with its reminder of a romantic page in an almost forgotten history. He, doubtless, would have found fault with the severe intellectuality of the treatment, and this reason traced further merely means that the theme was not treated by Mr. Brush subjectively. In Blakelock we shall always find him expressing himself subjectively, and, in his refined art, with complete success. This is one of the precious qualities in the work he has given us.

Mrs. Blakelock talks gently and quietly of her husband. She tells many little stories which show his extreme devotion to his art—its dominance in every moment of life. She tells of his habit of seeing pictures, compositions, in everything—the markings on old boards; the broken or worn enamel in the bathtub being a field of great suggestiveness. Painters will have no difficulty in understanding this—just how the shadows and lights will twinkle or break up—how the glow in the exposed copper will suggest sunset sky, and the shining higher note become the gleam of light on water. Such things are frequent and very interesting in an artist's experience.

In his years of work Blakelock had evolved a style, a style so specific that it might be said that his pictures are all alike. This is not true except in so far as his method makes them alike. There were times when in the search for great darkness he used bitumen to the detriment of his work. It is a trying, though very seductive color, but has proved an enemy to many a painter's works. It never really dries, and under certain conditions of heat becomes moist and gummy—worse,—it runs.

Just how long he was in reaching the power to express himself completely, to produce those distinguished works which we know to be his, is a matter of little moment, at best a question of opinion. What really concerns us is that against all the hard conditions which surrounded him and beset his years, he continued to work and to hold faithfully all the canons of his artistic faith. Also, he succeeded, and the light of his genius found true expression. To say of a picture "It is like a Blakelock" is high praise and suggests color, quality, tone, and complete unity. That his style was formed upon his own

convictions is evident. He could not have known Isabey, nor Monticelli, both of whom might have influenced him. Knowledge of the Barbizon men was probably slight, and of little influence upon his mind. Here, then, we have a man whose work is like none of his great contemporaries. Inness, Wyant, Homer Martin, he must have known well, but there is no trace, to me, of their influence in his work. I should think he might have loved Albert Ryder intensely. At times the quality of light is very similar in their work. I remember a picture Ryder once showed me in his studio—this studio was merely a back room in an ordinary house and the sun shone brightly in the window. The picture was a moonlight, and I complained that the sunlight fell full upon the canvas. Ryder moved it into a corner, and the canvas shone and gleamed with the rare beauty of pure light. To my exclamation of wonder Ryder gently said, "That is what I call its magical quality!" It is just this magic that makes the kinship with Blakelock.

It has been said that to be truly great, a man's art must found a school, it must be of such compelling power that it will have a following, and everywhere we should see reflections of the artist's genius. If this be so then Blakelock is not a great man. No school came into being, no group of men, believing and understanding his ideas, carries on his work.

The impression is very false that he secured his effects by heavy, superimposed glazes. That he knew the use and value of a glaze as few men now do is true, but many very beautiful examples of his work exist in which the quality seems to have been secured at the outset, and, because of that very precious thing, left alone. Bring together a large number of his pictures, and his range at once becomes apparent. Not only range of technical method, but of idea and theme. That he should enjoy the very manipulation of paint itself in his search for effect is only to say what all colorists enjoy. There is something amounting to an insanity in the emotions aroused when color is behaving,—when it is obedient to the guiding will of the painter, and resolving itself into glow, jewels, atmosphere, light, or velvet shadow. All painters are not endowed with such sensitive emotions, and perhaps will not concur with me. Blakelock was so endowed to a high degree. I know a painter who has a fair measure of success, and yet he said, "I dislike the whole business of painting, and I know when I begin the paint will not behave." From

such a man we would not expect fine color. Monticelli makes a different statement,—“I know of no higher emotion than the laying on of a fine tone of black or sumptuous yellow!” To him the very paint was a medium of joy, and he offers to us those sensations of color, considering that message enough. At times it is so with Blakelock and he will stop midway, it would seem, in the completion of his canvas, because the musical chord of color was reached.

There was a little picture in the recently sold collection of Mr. Wm. T. Evans, the Pegasus, in which the statement is very slight, the tones exquisite in the rhythmic flow, though there is very little of the richness of color found in very many of his pictures, yet it has a quality of gray that is masterly and most lovely. The forms are scarcely more than promised, but an added emphasis or touch would spoil it. The title Pegasus is probably amiss and not his. Doubtless the little figure was to be an Indian brave upon a white horse, but something in the beauty—rare indeed—of the tones stayed his hand, and the thing remains incomplete but very beautiful and very artistic.

Another instance of titles to which I take exception is a picture (Fig. 1), in the possession of a Mr. J. G. Snyder of Chicago. It has been called *The Ghost Dance*, merely, it would seem, because of the indefinite, shadowy character of the group of faintly indicated figures moving into the pictures from the right. This is one of the very finest of the artist's pictures. To describe it briefly,—although description carries little true information about such a work: The composition is very simple and dignified. A sloping piece of ground with a dark grove of trees on the right, enough verdure grows at the left to balance this, and the dark mass is seen against a filmy drift of unformed cirrus cloud, behind which and filling the upper left-hand corner is the blue, distant sky. Almost in the center of the canvas is an indeterminate, glowing spot, while from the right, leading into the picture and against the dark group of trees an irregular mass of luminous color fills the space. This is all, but as an ensemble of color Blakelock has done nothing finer. The painting of the foreground, the splendid velvety depth of his shadowed trees, is achieved without heaviness or blackness, and the entire earth theme is revealed against a sky of incomparable beauty. The film of white cloud is both luminous and elusive, a veritable vapor of light, throbbing and trembling. Here is no paint, but light itself.



Fig. 3. BLAKELOCK : MOONLIGHT.
Collection of ex-Senator William A. Clark, New York.





Fig. 4. BLAKELOCK: THE BROOK BY MOONLIGHT.
Collection of Mr. Catholina Lambert, Paterson, N. J.

The suggestive incompleteness of this canvas leads me to speak of another which to a very rare degree has the quality of perfect completion, the Moonlight (Fig. 3), now in the collection of ex-Senator William A. Clark. The picture has for years been well known and is highly valued both by the public and by the artists. In the profession it has been called a perfect moonlight, and it has no enemies,—a strange thing indeed, as painters have strong prejudices. Its beauty depends quite entirely upon the sky,—there is little else. Slight trees above the earth line, a very low horizon or sky-line, and the mysterious glint of water somewhere out there among the shadows, but the great sky soars up from horizon to zenith, arching overhead superbly, and baffling all search in its gradations; the moon hangs low and fills the air with light, a faint haze surrounds it, almost a halo, and the light is that mysterious mingling of opaline colors merging into pale greens and blues, splendidly assembled, and performing their work of gradation quite perfectly.

Two phases of nature appealed specially to Blakelock. Moonlight and that strange wonderful moment when night is about to assume full sway, when the light in the western sky lingers lovingly, glowingly, for a space, and the trees trace themselves in giant patterns of lace against the light. This was Blakelock's moment, and it took such hold upon him that his vision translated it into all his work.

Among his great moonlights there are three which take first place, I think. The one just mentioned, the Moonlight from the Evans Collection. Another in the possession of Mr. Frederic Fairchild Sherman (Fig. 2) has the finest qualities of Blakelock's palette. It is very sumptuous, though reserved in color. The composition is slight—we have said that he cared little for linear composition—a dimly dark stretch of earth serves for foreground, a tree rises on the right, and there is a hint of water in middle distance. Over this rises the sky—one of those lovely, broken, flocculent skies, not the unpoetically called mackerel sky, but cirrus, close woven and yet open, with depths behind, and lit by a greenish moon; there is also a faintly seen halo of iridescent tones. The picture has nothing to do with fact. It is a dream of the night. The painter's mood is melancholy, his heart is heavy and he looks into the far sky spaces with sadness. Yet the picture is not wholly sad—there is promise, hope even, and music. No moonlight sonata could more perfectly

convey the shadowed mystery of the night, or suggest the witchery of fairy presence. The picture, then, seems peculiarly to belong to Blakelock's most intimate expression, to be verily part of himself, and being so, takes a high place in his art.

The third is the large upright picture in the collection of Mr. Catholina Lambert (Fig. 4) of Paterson, New Jersey. The composition would give joy to a Japanese. It is definitely a design,—a thing rare in our art,—and depends for its balance upon the flat silhouette of a tree which fills the upper half of the canvas. Smaller darks reach from the ground at the lower left, dim trees and a moonlit brook are placed in the center. This brook gives the title to the picture, *The Brook by Moonlight*. The wonder of the work, from a craftsman's point of view, is the placing of the moon, which is directly behind and seen through the great tree,—doubtless an oak. This tree is pure lace work, full of drawing, lovely, characterful drawing, and by what mystery of color he has induced the white moon to retreat into space, amid all the black lace, one may not divine. It does it, however, and proceeds to fill the little valley and its broken stream with a moonlight as soft, as elusive as music.

In all of Mr. Blakelock's pictures, we may read that strain which continued to the end of his working days—the strain of melancholy. It is felt in the heaviness of much of his composition, the depth and somber quality of his shadows, and the silence of his line. The sun seldom bursts upon the earth in a golden smile, there is never the flicker and sparkle of light upon young growths, the very streams flow slowly and sadly down to the sea, and the moonlight, if it falls upon a fairy-land, it is like Keats's, a "fairy-land forlorn." These very qualities reveal the intense love of the man for his art. His is a shadowed figure in the world of our art.

A MARBLE HEAD OF ANTINOUS BELONGING TO
MR. CHARLES L. HUTCHINSON OF CHICAGO . BY
F. B. TARBELL

THE piece of sculpture which I am permitted by the courtesy of the owner to publish was bought in Rome some twenty years ago. So far as I know, it has not until now been mentioned in any publication.



ANTINOUS.
Collection of Mr. Charles L. Hutchinson, Chicago.



The height of the head from the under surface of the chin to the level of the crown is 0.32 m., or 12½ inches. Contrary to first appearances, this work does not add a new example to the short list of representations of Antinous in relief. On careful inspection it is evident that the head was sculptured in the round, so that it must have belonged to a bust or a statue of heroic size. Having been damaged on the left side, it has been mounted, with the help of the necessary plaster, on a modern marble plaque. The neck from the chin down and the nose have been restored in plaster, and a few small cavities on cheek and chin have been filled in with the same material. There is, of course, no evidence that the pose of the head was originally just as at present.

The death of Antinous occurred in 130 A. D. and his deification at Hadrian's instigation immediately thereafter. Probably most, if not all, of his portraits were executed between 130 and 138, the year of Hadrian's death. The present example, at all events, in which the iris and pupil are not plastically indicated, can hardly be later than Hadrian.

The portraits of Antinous may be divided into two groups, according to the treatment of the hair. In one group, of which the Mondragone head in the Louvre is the best representative, the hair is long, like that of Dionysus or Apollo. In the second and much more numerous group the hair, thick and curly, is of only moderate length. The present head belongs in the latter group. It is not a replica of any previously known example, at least among those of which photographs or other illustrations are accessible to me. Unlike many other presentments of the Bithynian youth, the face is free from any suggestion either of sensuality or of melancholy. Altogether, it is one of the most engaging portraits of Antinous. It is probably the only one in America.

THE CURTIS COLLECTION OF ANCIENT GLASS · BY
GISELA M. A. RICHTER

ANCIENT glass has of late enjoyed special popularity among American collectors. Whereas good specimens of other branches of classical art are rarely found in America outside of the principal museums, ancient glass is well represented in private houses. The reasons for this are obvious. The great variety of forms and fabrics of the old glass vessels and the brilliance of their coloring make an immediate appeal to the spectator. Moreover, while so many objects of Greek and Roman art have suffered from age and have either become fragmentary or have lost their original surface finish, glass vases have frequently improved their appearance by assuming a beautiful iridescence, and have thus become more than ever adapted for "drawing-room" decorations. Also, Greek marbles and bronzes, if of really good workmanship, can nowadays be secured only at very high prices, but fine examples of ancient glass can be purchased for much less.

One of the most important private collections of ancient glass in this country is that of Mr. Thomas E. H. Curtis of Plainfield, New Jersey. It has been brought together only within the last thirteen or fourteen years, but already, on account of its comprehensive character and the excellence of some of its examples, it occupies a prominent place.

The collection comprises in all about 2,400 pieces, exclusive of fragments.¹ It is naturally impossible within the limits of this article to describe so large a collection in detail; all I can hope to do is to mention the chief fabrics and to call special attention to some of the more noteworthy specimens.

As is now well known, the invention of glass is due to the Egyptians. The old theory which ascribed it to the Phœnicians was chiefly founded on the familiar story told by Pliny (*Hist. Nat.* XXXVI, 26, 65) of the Phœnician sailors who wished to prepare a meal on the beach, and, not being able to find stones on which to place their cooking pots, made an oven out of pieces of soda from their ship's cargo. The heat of the wood fire caused the soda to

¹ With the exception of the cameos, which were formerly part of the Coleman Collection and presumably came from Rome, the majority of these glasses were found in Syria. Mr. Curtis also owns a number of examples of post-classical glass; these have not been included in this description.



Fig. 1. ROMAN "CAMEO" VASE.
Collection of Mr. Thomas E. H. Curtis.



combine with the sand, and thus glass was accidentally formed for the first time. But, like so many stories told by Pliny, this cannot be taken seriously. It has been pointed out that it is technically impossible for sand and soda to melt at the heat produced by an ordinary hearth fire. Moreover, the evidence of excavations clearly points to an Egyptian, not a Phœnician, origin. In Phœnicia neither glass factories nor deposits of glass earlier than the fifth century B.C. have been unearthed, while in Egypt a glassy substance in the form of glaze occurs in predynastic times, and glass vessels were in common use as early as the eighteenth dynasty (about 1500 B.C.).

It is somewhat astonishing that, though glass was known and worked at so early a period, it was not until the second or first century B.C. that the invention of glass-blowing was made. The well-known reliefs of Beni Hasan of the twelfth dynasty with men blowing into long tubes, formerly interpreted as glass-blowers, have now been shown to refer to metal-workers. The technique of the early Egyptian glass vessels shows the lengthy and complicated process employed: The vase itself was apparently first modeled by hand over a core; then threads of colored glass were applied on the surface while still hot and incorporated by rolling, various patterns being produced by dragging the surface in different directions with a sharp instrument.

Vases of this technique occur not only in Egypt from the eighteenth to the twenty-sixth dynasty (1500-600 B.C.), but have been found in Greek lands and in Italy in graves belonging to the sixth to fourth centuries B.C., and also in some of the Hellenistic and Roman periods. Though the process of manufacture in these later examples is exactly similar to that of the Egyptian eighteenth-dynasty vases, from which they are clearly copied, the vases of the three periods can be distinguished from each other by their shapes and their color schemes. Mr. Curtis owns at least 150 pieces of this early technique. There is only one specimen which goes back to the early Egyptian time (eighteenth to twentieth dynasty). This is a one-handled jug, somewhat restored, of deep blue glass with pale green, yellow and white decoration. The two succeeding periods, however, are richly represented. There are many examples of cylindrical alabastra, oinochoae, and narrow-necked amphorae, the favorite forms during the sixth to fourth centuries; while the succeeding period, with its pear-shaped alabastra and pointed amphorae (often with

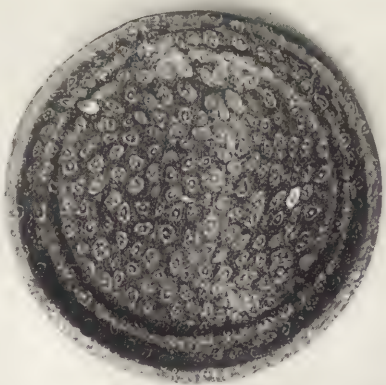
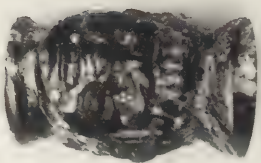
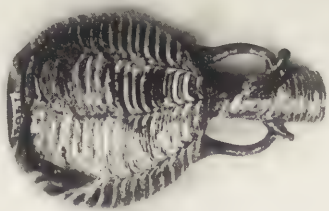
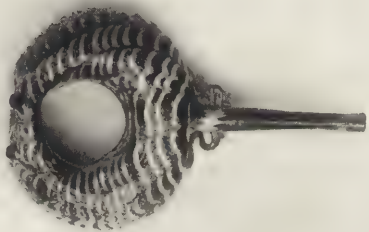
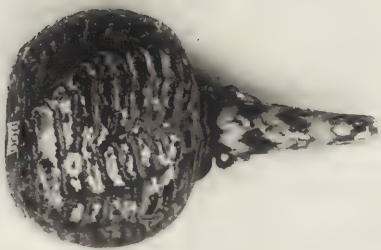
elaborate handles), can also be studied in a series of fine specimens. Both color schemes and patterns present a rich variety.

The exact time, place, and circumstances of the invention of glass-blowing are still unknown. It was probably some time in the second or first century B.C., apparently somewhere in the Greek Orient. The discovery had naturally far-reaching consequences. From being an article of value, produced by a tedious and lengthy process, glass suddenly became a commodity which could be produced in great quantities by simple and rapid means. Glass vases henceforth usurped the place of clay vessels, and were used as common household articles for the table and the toilet, just as they are at the present time. Though Egypt appears to have continued as an important center of manufacture, with the spread of the Roman Empire glass factories were established in all countries, not only in the east and west, but also in the northern districts, such as Germany, England and France.

The majority of blown glasses found are plain, sometimes colorless, sometimes colored; but a large number were decorated in various ways. Nowadays the most familiar decoration of ancient glass is that of iridescence. This, however, is of course entirely accidental, being caused by the partial disintegration of the glass in the graves and the consequent decomposition of the light as it passes through the various layers. Among Mr. Curtis's large series of iridescent glasses there are several of striking beauty; and his selection of the various shapes employed is also both extensive and choice. Interesting also are a number of bowls, bottles and other forms in opaque glass, such as white, green, blue and red, which have the appearance of porcelain. Two bottles without handles, of heavy green glass, are perhaps in imitation of jade.

But besides this accidental decoration, ancient glasses show various forms of ornamentation which testify to the skill and taste of their makers. The several varieties represented in the Curtis Collection are mosaic glass, cameo glass, molded glass, vases with threads or patches of glass applied plastically, cut-glass and gilt glass.

Perhaps the most admired specimens of the ancient glass industry are the mosaic vases, produced by welding a number of colored glass threads together, slicing the rods thus formed into plaques, and placing the plaques together in a mold to form a vase. The variety and beauty of their designs, and their rich warm color-



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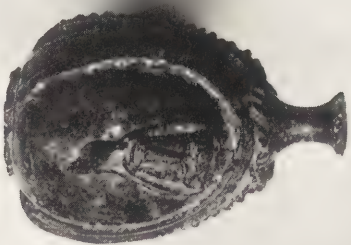
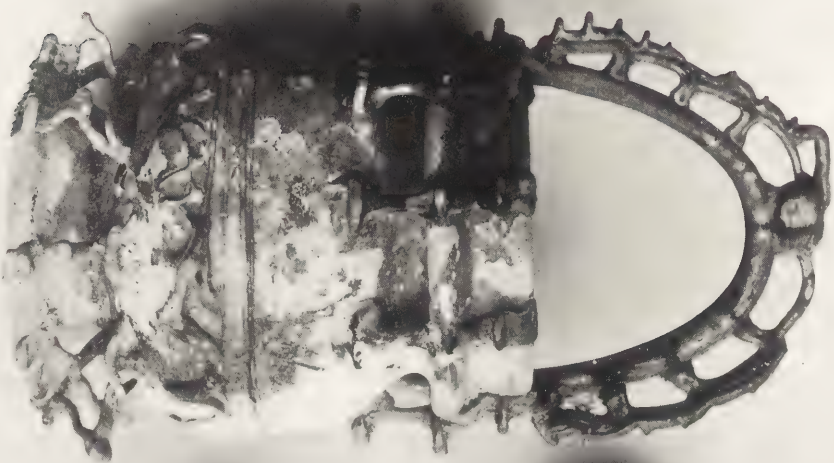
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Figs. 2, 3, 4. ROMAN GLASS VASES PAINTED WITH ENAMEL COLORS.

Figs. 5, 7. ROMAN MOSAIC VASES.

Fig. 6. ROMAN MOLDED CUP.





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16

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Figs. 14, 15. Molded Cups.
Figs. 16, 18. Bottles with Applied Reliefs.
Fig. 17. Glass Vase from Syria.

Collection of Mr. Thomas F. H. Court.



ing are indeed remarkable; and when we consider the complicated technique used in their production, we are not surprised to hear that even in ancient times they were highly prized. For it is now generally accepted that the Murra or Murrina, mentioned in such enthusiastic terms by ancient authors, are to be identified with these mosaic vases. They were chiefly produced during the first century A.D. Since the Renaissance they have often been imitated—especially by the Venetians, from whom their popular name *Millefiori* vases is derived; but the modern specimens can generally be distinguished without difficulty by their cruder coloring.

Mr. Curtis's examples of mosaic vases number twenty, and comprise shallow bowls, deep bowls with feet, and plates, all in excellent condition. Figs. 5 and 7 show two fine examples, one a blue plate strewn with rosettes in red, yellow and white, in the true *Millefiori* manner; the other a shallow bowl with white, blue, green yellow and purple bands. The latter is in the same technique as the mosaic vases just described, but with the rods cut lengthwise instead of transversely.

Closely related to the mosaic bowls proper are the so-called onyx vases, which have the appearance of veined marble. Instead of being formed by a series of plaques placed together in a mold, the glass threads were here made to flow into each other while the vessel was blown. In the Curtis Collection there are a number of typical examples. A particularly fine specimen is a deep bowl of heavy glass in red and white, in which the imitation of marble is very apparent.

In addition to these vases Mr. Curtis possesses a large series of mosaic plaques, used for inlaying, as well as a beautiful selection of mosaic beads showing a rich variety of the characteristic patterns, such as floral designs, human faces, wavy lines, and so forth.

Here must be mentioned another fabric of glass vases, which often closely resemble the mosaic and onyx glass, but which were produced by an entirely different process, and belong to a later period (third to fourth centuries A.D.). These are a series of vessels on the surface of which a pattern is painted by means of enamel colors, laid on with the brush and fixed by heat. They were evidently produced in imitation of the primitive variegated glass, and have been found chiefly on the Rhine. Mr. Curtis owns a number of excellent examples, which show the chief shapes of this technique

(e. g., Figs. 2, 3, 4, 9). A specially interesting piece is a little two-handled amphora of yellowish transparent glass (Fig. 9) of a form characteristic of the later variegated glass, a fact which shows the intimate connection of the two techniques.

Another class of vases, often of high artistic value and belonging also to the early Imperial period, is that of cameo glass, so called from its evident imitation of cameos. It was produced by welding two—sometimes three or four—plates of different colors together, and cutting the upper ones plastically. The best known example of this technique is the famous Portland vase in the British Museum. Only a few other whole vases are in existence, but a fair number of fragments have survived. The great difficulties which attended such work with so brittle a material as glass evidently prevented it from becoming very popular. At the end of the first century the technique seems to have died out for vases, the art being henceforth retained only for glass cameos. As is natural with plastic works, their value depends largely on the quality of the workmanship. Among Mr. Curtis's many specimens there is one of high quality which is perhaps the prize piece of his collection (Fig. 1). It is an amphora, $7\frac{1}{2}$ in. high, of blue glass with reliefs in opaque white. The decoration on the body consists of palmettes and an exquisitely worked figure of a Satyr dancing and playing the cymbals. The relief is very low, especially for the draperies of the Satyr, where the blue glass actually shimmers through the white layer, and thus gives an effective impression of thin, light texture. On the neck of the vase is a wreath of vine-leaves, while round the foot is a wave pattern. Each handle ends below in a mask. Though fragmentary, there is enough preserved to indicate the whole scheme of the decoration. Moreover, the preservation of the extant parts is excellent, so that the beauty of the workmanship comes out to its full value. Other interesting pieces are a cameo with tritons and nymphs, finely worked, and two portrait heads, evidently of Egypto-Roman personages, one in its original gold setting.

A favorite form of treating glass, which was prevalent from the invention of the blowing-tube throughout antiquity, was that of blowing it into molds and thus making it assume all manner of shapes and decorations. Human heads, animals and various fruits are the forms which occur most frequently, and among the ornaments floral designs, human figures and inscriptions are common.



	8	9	10
11		12	13

Figs. 8, 10. "SIDONIAN" BOTTLES.

Fig. 9. AMPHORA PAINTED WITH ENAMEL COLORS.

Figs. 11, 12. MOLDED JUGS.

Fig. 13. BOTTLE WITH BELLS AND APPLIED THREADS OF GLASS.

Collection of Mr. Thomas E. H. Curtis.



Mr. Curtis's examples comprise a rich selection, the date, shape and human heads being especially well represented. Fig. 6 shows a fine example of a cup of purple iridescent glass in the form of a male head, with grinning countenance, wearing a wreath. A blue cylindrical box, without lid, has a graceful design of palmettes and has assumed a beautiful silver iridescence (Fig. 15). A bottle in the form of an acorn, in white opaque glass, is a finely worked piece (Fig. 12). Two have inscriptions: ὑπερέχει ("She is the prettiest") on a bottle in the form of a female head (Fig. 11); and, on a deep cup, Εὐφραίνου ἐφ' ᾧ Πάρις ("Rejoice in that in which Paris rejoiced"; that is, in the beauty of women) (Fig. 14).

An interesting class of molded glass are the Sidonian vases, so called from the fact that their makers, who often sign their works, call themselves Sidonian. But though these vases were therefore apparently made in Sidon, they were afterward imitated in Italy. They consist chiefly of angular bottles, cups and jugs, decorated with various designs and emblems, and are found from the first century B.C. to the first century A.D. Mr. Curtis owns an extraordinarily rich selection of this technique, having about seventy examples, with a large variety of shapes, colors and designs. Of special interest is a series of hexagonal vases, all apparently from the same mold, showing bunches of grapes, round fruits and jars in successive panels. Of these four are opaque white, one is opaque blue, and one transparent blue with a beautiful purple iridescence. Other interesting pieces are two bottles with human masks and heads (Fig. 10), and two bottles with birds (Fig. 8).

Another remarkable variety of molded glass is seen in a series of vases, chiefly round and angular jugs, found in Palestine. They are generally decorated with Jewish emblems, such as the seven-branched candlestick, the temple-door and the palm; so we may assume that they are of Jewish manufacture, probably of the fourth century A.D. Mr. Curtis owns a number of examples of the various characteristic shapes prevalent in this technique.

An effective method of decorating glass, which was introduced apparently in the first century A.D. and remained in vogue throughout the period of the ancient glass industry, was that of applying threads of glass on the surface of the vessel. This process required great skill, as there must have been constant danger of the threads

of glass cooling and becoming brittle while they were worked. The commonest patterns are horizontal, vertical and spiral bands, zig-zag and wavy lines and network. These are generally in a different color from the vase itself, so that they stand out effectively from the background. Figs. 13 and 17 show two fine examples in the Curtis Collection, both from Syria, where this technique gained much favor and was largely elaborated. One is a bottle of greenish glass with four blue bells suspended by chains; the other, a vase shaped like a basket, with a beautiful variegated iridescence.

Besides threads of glass, liquid glass balls were sometimes applied to the surface of vessels, and either left plain or worked in relief. Such glass patches are generally of a different color from the vase itself, the idea being probably borrowed from the costly *patoria gemmata*, the gold and silver cups studded with cameos and gems, in vogue among the wealthy Romans. A fine example with reliefs of birds in the Curtis Collection is shown in Fig. 16; it is of transparent yellow glass, while the reliefs are a rich brown color. Of special interest are two narrow-necked bottles of brown-green glass, each with two heads of a bearded man (Fig. 18). The heads are all of the same type, with long, drawn-out face, curly hair and very prominent nose. This type of face, of strongly Semitic character, occurs also on a series of glass beads which appear in Egypt and elsewhere in Ptolemaic and Roman times. They were probably produced chiefly in Alexandria and may represent caricatures of Jews, Syrians, Babylonians, and other Oriental people.

The process of cutting glass vases came into vogue as early as the first century A.D. The technique had long been familiar from the cutting of gems. At first only simple horizontal bands were applied on the vases. From the third century A.D. onward, however, we find more elaborate ornamentation, consisting chiefly of decorative designs, rarely of figured scenes. In the Curtis Collection are several examples, of which one with decorative patterns, another with its surface cut in various planes, are the most interesting.

Finally must be mentioned a splendid example of gilded glass, a technique prevalent from the third to the fifth century A.D., in which the decoration is executed on gold leaf embedded in two layers of glass. The majority of these glasses are derived from the Roman catacombs, where they were inserted in the plaster of the walls in commemoration of the dead. Accordingly, we find

Christian subjects on a great many examples. Mr. Curtis's specimen (said to have been found in Rome) is a small medallion with a representation of Saint Peter, as an old, bearded man. The execution is exceptionally fine and belongs to the fourth to fifth century A.D.

Even from so short a survey it can be seen both how many-sided was the ancient glass industry and what a rich and varied collection Mr. Curtis has succeeded in bringing together. While in so many branches of art the Romans were mere imitators of the Greeks, in the art of glass decorating they had an untried field before them; and it must be acknowledged that they did not miss their opportunity. Both in the invention of new techniques and in the creation of artistic effects they showed ingenuity and taste; and as a result we find many of their discoveries utilized and copied in medieval and modern times.

LONDON,
November 26, 1913.

To the Editor of ART IN AMERICA.

My dear Sir:

Will you allow me to add a few words to my paper on "Imperial" Sung in a recent number of your periodical. Mr. Peters' flower-pot, Fig. 33, did not stand in a saucer or bowl like Mr. J. P. Morgan's Fig. 36, but in a saucer with six petal-like pointed lobes such as the pot itself has. Two such saucers are in Mr. C. L. Freer's collection.

In the Franks collection in the British Museum is a fragment of one of these Sung pieces which the authorities there accept as Chün-yao.

Through the courtesy of Mr. R. L. Hobson I was able to see that the clay of which it is composed is a brownish grey even where touched with a file; immediately under the glaze this color had been transformed, presumably by fusion under heat, into a whitish grey with black specks.

In Mr. George Eumorfopoulos' splendid collection is a flower-pot of the type of my Fig 33, the bottom of which has been broken clear through and which has suffered abrasion of the glaze elsewhere. The clay is well disclosed and is very porcellanous of a light yellowish grey color rather like that of putty.

This collector's theory concerning the numbering is that they indicate the size of the pieces; 1 being the largest and 10 the smallest.

Yours sincerely,
HAMILTON BELL.

BERLIN,
November 19, 1913.

To the Editor of ART IN AMERICA.

My dear Sir:

Allow me to say a few words concerning the article by Professor Allan Marquand: "Some Works by Donatello in America." Regarding the beautiful marble relief of the Madonna owned by Mrs. Quincy A. Shaw of Boston, Mr. Marquand says that it came from Rome, and concludes that the relief was made in Rome about 1433. This supposition is not quite correct. The relief was indeed bought in Rome by Mr. Quincy Shaw in the beginning of the eighties, but it came from Pisa. I discovered it at this time in the possession of the antiquary Ferroni in Rome, and being unable to raise the price of ten thousand francs, which was asked for it, I recommended it to Mr. Quincy Shaw, whom I met frequently at this time in Italy. As far as I can remember, he bought it for about eight thousand lire. Ferroni had acquired the relief in Pisa shortly before this. It was very probably made for one of the tombs upon which Donatello worked with Michelozzo at Pisa in 1427.

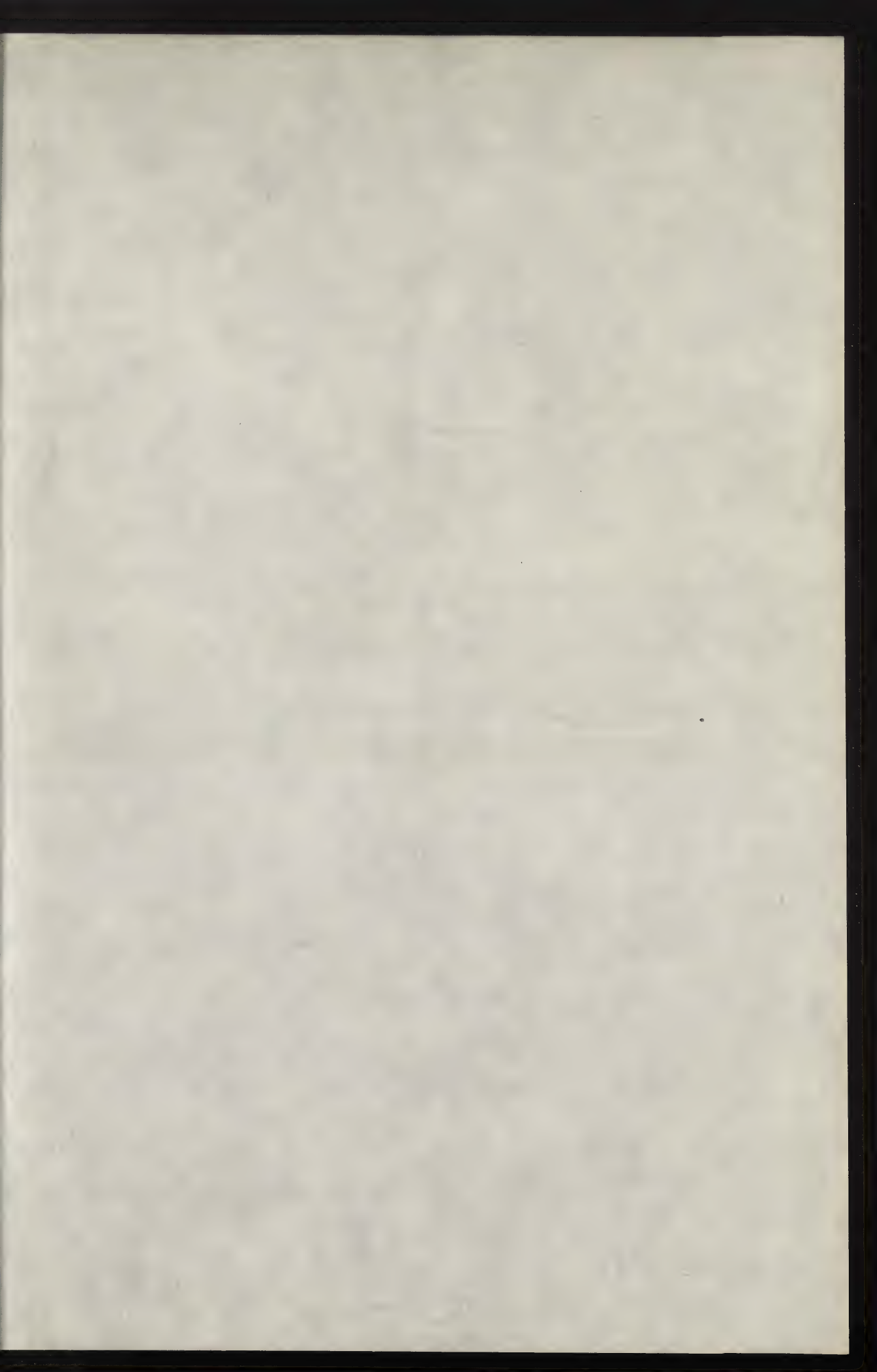
In speaking of the two charming cherub heads from Donatello's workshop, in the collection of Mr. Henry Walters, Professor Marquand mentions the cherub frieze in the Capella Pazzi, and states that "Desiderio's share at the time the Capella Pazzi was being built (1430-35) may be set aside when we remember that he was born only in 1428." He therefore attributes the whole frieze to Donatello in spite of Albertini's clear statement that it was done by Donatello and Desiderio together. The building of the chapel was only begun in 1430-35 by Brunellesco. The main construction, at least, was completed in 1443. Still in 1451, Andrea de' Pazzi put aside in his will 16,500 gold ducats for the finishing of the chapel, which was still being worked on in 1457. Again, in the year 1478 Giuliano da Majano had a claim upon Jacopo dei Pitti for work done in the chapel. This debt, however, was probably only for repairing the work or something like it, as the sum put aside in Andrea's testament for the completion had already been used up in 1469. It may, however, be presumed that he had previously continued and brought to completion the work of Brunellesco. There is surely no reason to deny Desiderio's collaboration upon the frieze. On the contrary, it would appear almost beyond question from the character of these delightful cherub heads that they were executed by Desiderio alone, although it is not wholly impossible that Donatello, as was sometimes his custom, may have provided small preliminary sketches.

Yours sincerely,
WILHELM BODE.





CORREGGIO: MADONNA AND CHILD, ST. ELIZABETH AND ST. JOHN
COLLECTION OF MR. JOHN G. JOHNSON, PHILADELPHIA





ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II NUMBER II · FEBRUARY MCMXIV

SOME OF GUARDI'S PAINTINGS IN AMERICA · BY
GEORGE A. SIMONSON

MODERN impressionism has rendered one great service to the artistic world. It has revived public interest in four great masters and taught us to appreciate them better and to sympathize more fully with their ideals. Their names are Velasquez, Vermeer, Goya and Guardi. If I am not greatly mistaken, all four are well represented in America, Guardi especially.

In the introduction to my monograph on this fascinating master, I stated that "his works are already scattered over two continents and not a few of his masterpieces are on the other side of the Atlantic." Since then the taste for his works has taken deeper root and the circle of his devotees widened in the New as in the Old world. Out of the number of his paintings which from time to time have migrated to America from England, it is, perhaps, only natural that I should draw attention, in the first place, to one particular one (in American ownership) to which a place of honor was given among the reproductions included in my book on Guardi,¹ foreshadowing, as it were, the subsequent spread of his fame in the land of the Stars and Stripes. This striking example of his chiaroscuro painting (Fig. 1), which is the property of Mrs. George A. Hearn, of New York, shows the approach to the ship-bespangled lagoon of S. Marco from the Adriatic with the fringe of famous edifices to the right and to the left of the Ducal Palace skirting the horizon in the distance.

It so happens that Mrs. Hearn's picture has an interesting history which aptly illustrates the change of attitude towards Guardi's art produced by the last century. It came from an obscure

¹ The fine view of Piazza S. Marco by Guardi, formerly in the Matthiessen Collection (New York), is also reproduced therein. The shadows of the figures on this canvas run in opposite directions, a phenomenon which is to be explained by the fact that the second shadows are reflected from the buildings on the side of the square where the sun is shining.

Copyright, 1914, by Frederic Fairchild Sherman.

English collection, namely that of a Mr. Ingram,¹ who acquired it in Venice along with other works by Guardi as we learn from a correspondence which passed between the Secretary of the Venice Academy of Fine Arts and a State official in the early part of the last century.²

In May, 1819, Antonio Diedo (the Secretary) wrote to the Governor of the Venetian provinces (Goetz by name) that the export of some works by Francesco Guardi acquired by the Englishman Ingram should be stopped as they were very accomplished performances of their kind ("essendo essi nel loro genere distintissimi"), but the governor opposed his request convinced that Guardi was not one of those artists who enjoy great fame ("che godono di una maggior rinomanza") and that the apprehended withdrawal of them could not be regarded as one involving great loss ("riguardarsi come una delle dannose").

Another picture which appears to belong to this "Ingram" set of Guardi's works (Fig. 2) has just unexpectedly come to my notice. It is now in the collection of Mr. P. A. B. Widener, of Philadelphia, and shows a view of the Rialto Bridge. Judged by its photograph, it is no ordinary performance of Guardi's brush.

It is, of course, impossible to sweep into this brief article, which is a mere rapid survey and not an artistic inventory, anything like the complete array of Guardi's works in America. Even a pilgrimage to its scattered art-shrines would render such a task very laborious.

The two views of Venice formerly in the Yerkes Collection are notable examples of Guardi's art which well deserved to be reproduced in the sumptuous Illustrated Catalogue of this collection.³ What we look for in Guardi, seen at his best, is perfectly harmonious coloring and sparkle of detail, in which respects he excels his master Canale. The Metropolitan Museum of Art in New York

¹ If this collector is the same as the Mr. Ingram mentioned by Waagen, his full name is Hugo Charles Meynall Ingram (Temple Newsam).

² The two documents of which it consists were recently published by Dr. Gino Fogolari in *L'Arte*, Oct. 1, 1913, p. 385. See his article on "L'Accademia Veneziana di Pittura e Scultura del Settecento."

³ I understand that these two pictures have passed into the collection of Mr. H. P. Whitney, of New York, or, at any rate, one of them.

The Metropolitan Museum's pictures by Guardi are:

1. View of S. Maria della Salute.
2. View of Ponte Rialto from a point behind the Fondaco dei Tedeschi.
3. A water-fête on the Grand Canal with the Bridge of the Rialto in the background.

If I recollect rightly, this last picture suffers from over-crowding with figures and its execution is somewhat fretful.



FIG. 1. GUARDI: THE LAGOON OF S. MARCO, VENICE.
George A. Hearn Collection, New York.





Fig. 2. GUARD: THE RIATO.
Collection of Mr. P. A. B. Widener, Philadelphia.





Fig. 3. GUARDI: GRAND CANAL (CHURCHES OF THE SCALZI AND S. SIMEONE).
Collection of Mr. John G. Johnson, Philadelphia.





Fig. 4. GUARDI: GRAND CANAL (Compare Fig. 3).
Collection of Mr. John D. McIlhenny, Philadelphia.



has at last acquired a very fine product of the latter's brush, showing the quay of the Piazzetta with a view of the Dogana and the Church of S. Maria della Salute in the background. Seen alongside of Guardi's works in the same museum (there are three of them) the example of Canale contrasts with his pupil's work by reason of its simpler and quieter statement, the more orderly proportion of, or rhythm, of color and lastly the greater truthfulness of its tone-values. Guardi's paintings, on the other hand, show much subtler rendering of light and atmosphere.

An analogy has rightly been drawn between the conditions of atmosphere in Holland and in Venice. In both countries a school of painters sprang up who excelled in pictorial rendering of it, so much so, that each in turn has put forward the claim to be the cradle of modern landscape-painting. Atmosphere is all-pervading in Jan Van der Capelle's marine-pieces as in Guardi's lagoon-scenes,¹ the Venetian having the advantage of being a son of the South and toiling in the land of shimmering light where the sun ever again pierces through the silvery-gray morning haze which enshrouds the lagoons and, when it lifts under the influence of the sun, produces those beautiful effects which Guardi's brush has rendered in his studies with such mastery. He had two palettes, one iridescent, the other sober and subdued. With the former he painted the glow of the Venetian sunset, with the latter natural silvery gray effects. In his shadow-bathed, as in his sunlit Venetian courts and squares, his "glittering points" are most effective, even when there is a minimum outlay of color, as for instance in a picture belonging to Mrs. J. S. Gardner, of Boston,² which is almost a monochrome in a brown tone, on a pinkish-gray ground.

I will give an instance of the sparkle of Guardi's brush when he attains a very high pitch of excellence, discussing two of his pictures in conjunction. They show different scenes of the Festival of the Wedding of the Adriatic (Festa del Bucintoro). One of them is now in the Boston Fine Art Museum, the other, according to the Bulletin of this Museum, issued in October, 1911, in New York. The "Boston" piece shows the entrance to the Grand Canal,

¹In a now dispersed set of three imposing, partly fanciful landscapes, formerly in Castel Colloredo, near Udine, where Guardi appears to have painted them, his feeling for space and atmosphere is strikingly illustrated, the sky reaching down beyond the third plane of each composition.

²This picture, formerly in the Collection of the Duke of Westminster at Cliveden, represents the Piazzetta crowded with figures.

with S. Giorgio Maggiore on one side of the Giudecca and the Dogana on the other in the background. I may complete its description by quoting a passage referring to it.¹

"In it," (that is, in the "Boston" Museum's picture), I remarked, "Guardi, in a moment of unrestrained sensationalism, has introduced the fleet of galleys, which accompany the Bucentaur, in the act of firing off their cannons as a signal for the Doge to perform the time-honored function of dropping a ring into the sea."

The companion picture in New York shows a view from S. Biagio with the Bucentaur surrounded by a crowd of gaily-decorated gondolas and other boats.²

For actual brilliance of pigment this latter work is perhaps unsurpassed in the whole range of Guardi's painting. Not only is the whole composition most broadly painted, the Riva degli Schiavoni (to the right of the beholder) as well as the background in which Venice is seen, but the animation of the scintillating, most adroitly and crisply inserted figures in the boats crowding around the Doge's State Barge is a miracle of execution. Guardi has on this canvas utilized the available pigments at something like their utmost pitch of intensity and that is a great feat which Canale could assuredly not have done so well. It is more than a feat, it is a virtue which illustrates Guardi's greatness as a painter.

In these days of rapid change of ownership, Old Masters often stray into unknown hands and are very difficult to trace. There is only one other work by Guardi of a Venetian fête (he painted many) to which I wish quite briefly to call attention, believing it to be in America, where the "Udine" landscapes, referred to by me in a previous footnote, are also supposed to be, namely his small, most daintily executed canvas showing a masquerade in the Ridotto of Venice, from the Maurice Kann Collection. I have already previously commented upon it.³ It is a brilliant epitome of a rococo *fin de siècle* entertainment. Apparently it reproduces a gay scene of society life which was enacted in Venice before 1740, as the room in the Ridotto which Guardi has represented, was restored about this

¹ See the writer's article on "Francesco Guardi," *Nineteenth Century and After*, December, 1908, page 957.

² I will just note here two other water-fêtes (Regattas on the Grand Canal) by Guardi, one belonging to Mrs. David Kimball, of Boston, from the Julian Goldsmid Collection, and the other belonging to the family of the late Sir George Drummond, of Montreal.

³ See *Gazette des Beaux-Arts*, December, 1908, page 498, the writer's article on "Francesco Guardi," where the work in question is reproduced.

date, and its topography, after its restoration, was different from the setting of Guardi's picture.¹

Space and time forbid my dwelling upon Guardi's exquisite fanciful landscapes (*capricci*) of which no doubt many have found their way to America. I will conclude by mentioning a very impressive example of marine painting by Guardi, "A Storm at Sea," which is in possession of Sir William Van Horne, in Montreal, in which the poet-painter of the calm lagoons shows that he could also depict a tempest. It would be interesting to know, if Guardi was inspired in this case by a Dutch sea-piece of the 17th century.

DESIGN IN SEQUENCE OF TIME IN THE SO-CALLED KEION ROLL OF THE BOSTON MUSEUM · BY ARTHUR POPE

ONE of the most precious possessions of the Japanese Department of the Boston Museum of Fine Arts, indeed one of the rarest masterpieces of painting in this country, is the long roll representing the burning of the Sanjo Palace, executed by a Japanese master of the Tosa school of the thirteenth century, by long tradition attributed to the famous Keion. In the representation of a succession of events, the composition of this painting is so unlike any that has been produced in the west, and the whole scheme of design presents such interesting analogies with certain musical forms, that it is worth while to undertake its analysis.

In the last few years much has been made of the so-called continuous method of composition in classical art, in which a succession of scenes is represented either in a long relief, as in the column of Trajan, without sharply marked divisions from scene to scene, and with the same personages repeated again and again, or else in a rectangular enframement, as if the action were all taking place at one moment, except that the same figure is shown several times and the separate parts of the subject are understood to represent different moments of time. These representations, though not literal, are, as soon as one is used to them, as easy to understand as the ordinary synchronous representation.

¹ A replica of this picture by Guardi, with slight variations, has turned up recently in Venice, but, judged by its photograph, it does not in any way equal in sparkle and brio of execution the small masterpiece from the Kann Collection.

On the other hand, with the possible exception of the Parthenon frieze,¹ in which there is a definite beginning and a definite end, and the composition is united into a single whole the parts of which are intended to be viewed in a sequence of time, there is no different principle of design involved in any of these classical compositions. The column of Trajan is merely a series of separate scenes with occasional transitions of subordinate figures instead of frames between them. From the standpoint of formal design there is no precise beginning or end; if the frieze were longer or shorter, extra subjects could be added, or some could be dropped, without in the least injuring an arrangement which is like that of beads on a string. In the "continuous" compositions within rectangular enframements, the formal design does not differ in principle from design in which the figures are all separate persons and the action in the different parts of the composition is all taking place at the same time.

In this Japanese painting, however, as the scroll is slowly unwound from the roller, or is viewed in its present long glass case, passing from right to left, there is a definite beginning, and a steady progression of design to a definite end, the unity of the whole composition being apprehended, as in music, by means of the memory. The painting is in no place conceived as a balance on a vertical axis, as in our usual enframed pictures, but is conceived as a sequence in space, from beginning to end of the roll, viewed in a sequence of time. On examining it more attentively, furthermore, one finds that it is not a mere succession, but that there is a grouping and a massing which make an ordered sequence.

It must be kept in mind that the composition proceeds, and must be read, from right to left, like Japanese or Chinese writing, instead of from left to right in the manner to which we are accustomed in the West. Thus, if it is unrolled in the manner intended by the painter, one comes first to the figures on the extreme right, and from them follows the subject towards the left in the direction of the figure movement.

The painting belongs to a series, only three of which are now in existence, having for a general title, *Heiji Monogatari* (Tales of the Heiji Era), and treating episodes in the civil wars of the period.

¹ It is a question whether in the Parthenon frieze any lapse of time between the events at the two ends of the composition is intended; at any rate the lapse of time is slight, and there is no recurrence of the same personages. On the other hand it was intended to be seen in a sequence of time; the movement is toward the east; and from the standpoint of the observer, therefore, the beginning is at the west, and the end over the eastern entrance.



Figure 1. The painting of the first scene.

Figure 2. The painting of the second scene. The painting of the third scene is shown in Figure 3.

Back of
Foldout
Not Imaged

The immediate subject-matter of this roll, dealing with the capture of the ex-emperor by the rebellious Nobuyori, is briefly indicated in the text at the beginning (the right end) of the roll. The following is a free translation:¹

"It was about midnight of the ninth day of December in the first year of the Heiji Era (1159), when the Councillor Fujiwara Nobuyori, leading his army of several hundreds commanded by Minamoto Yoshitomo, attacked the Sanjo Palace, where the ex-emperor Goshirakawa resided, and took possession of all the gates. Nobuyori proceeded on horseback to the garden of the South Pavilion and there exclaimed, 'On account of the slander by Shinsei, your majesty intends to slay me, I understand, but desiring to save my life for a little longer, I shall flee away to the East. Yet how sad do I feel to leave the Capitol, after my long period of service and after having so long enjoyed the great favor of your majesty.' The ex-emperor, with much surprise, replied to him, 'What is this? Who would wish to lose you?'

"At that moment Lord Moronaka called the carriage and Nobuyori forced his majesty into it, with the words, 'The palace will be set on fire,' and just then the soldiers shouted rudely, 'Set fire! quick! quick!' The Princess Joseimonin, the ex-emperor's sister, was placed in the same carriage. The Councillor Nobuyori, the Commander Yoshitomo, the Grand Ceremonial Master Shigenari, the Inspector-general of Police Mitsumoto, and the former Inspector-general of Police Suezane, guarding the Imperial carriage, transferred the personages to the Imperial Palace, and imprisoned them in the Ippon Book Examiner's office, Shigenari and Mitsumoto remaining on duty to watch.

"At the Sanjo Palace, fire is already started and leaping flames and bursting smoke overshadow its magnificence. There is nothing for the court nobles and ladies but to die. They must either be burnt or be shot. Those who have escaped from the fire cannot avoid the arrows. Many have thrown themselves into wells to save their lives, but, alas! the lowest ones drown in the water, those in the middle are squeezed to death, while those on top are engulfed in flames. Terrified women and the young, who become bewildered, are trampled under the feet of horses, countless numbers losing their lives. The horrible sights and agonizing shrieks defy description.

¹ For this translation I am indebted to Mr. Tomita of the Boston Museum.

"The news that Yoshitomo has led the revolt and attacked the Sanjo Palace spreads all around. Some insist that the ex-emperor is in the fire, while some declare that his majesty has been taken to the Imperial Palace. The Grand Duke, the Regent and other Lords and court dignitaries rush in carriages or on horseback to the Sanjo Palace. The confusion and agitation sound like reverberating thunder; it is heard in heaven and re-echoes on the earth."

The painting begins with this last episode of the Grand Duke, the Regent and other dignitaries rushing to the Palace, as a general introductory passage leading up to the main action. It serves as an exposition of the tumult and uproar accompanying the disaster, expressing at once the general spirit of the composition. It forms the first main portion of the design occupying about one-third of the whole. It begins with a smash of the "full orchestra," the large black mass of the chariot making a powerful accent led up to by the softer contrast of the foot-soldier coming about half way between the upper and lower margins of the roll—the natural level for the beginning and end of such a design. After a brief rest of blank paper begins the development of the main mass of the rushing troop of courtiers and attendants. Starting with a few figures it finally swells out into the full width of the roll—a whirling, break-neck chase—and comes to an end with the mass of soldiers at the transverse wall, which marks the beginning of the main portion of the subject—the storming of the palace, the massacring of its inhabitants, and the horrors of the final conflagration.

From this point on there is a continuous narrative of the main episode related in the text. It begins with the attacking force of soldiers in the garden and the rushing of the chariot through the gate, and proceeds to the tumult of the general slaughter and the setting fire to the palace, finally to the conducting of the ex-emperor, captive in the chariot and under heavy guard, to the Imperial Palace.

The middle portion, which extends through the burning of the palace, occupies, like the first part, about one-third of the whole; and we pass off by a slight transition into what is, from a formal standpoint, a repeat of the general character of the first part. Now, however, it is the triumphant march of the conquering army. As opposed to the wild rush of the frightened court of the first part, it is restrained and measured, but buoyant, the horses sharply curbed, the heads of the conquered held aloft on the long sword blades as ghastly trophies.

Again this swells out in a compact mass almost to the full breadth of the roll, incidental themes of fugitives being introduced above, and finally diminishes in a grand enclosing curve much as the first part began.

Lastly, placed all alone, against the light ground, is the warrior on the prancing horse, one of the most superb pieces of horse and figure action ever produced, not even excepting the Parthenon frieze, and one of the grandest codas ever composed. The horseman—and then the bowman scout on foot, as a final calming note.

In the main scheme it is the essence of the sonata form—exposition, development, repeat with coda—carried out in the art of painting, which in this case, however, is like music, and unlike most painting, in being presented to the observer in a sequence of time.

The principle of time sequence involved is similar also to that found in literary composition. The fact that the introduction deals with an episode following the main event suggests a literary arrangement which considers first the situation at the present moment, and then goes back a considerable time to the narration of the events in their proper order. On the whole, however, though the analogy must not be carried too far, the general idea is closer to that of musical composition. It is a matter of harmonious development of area and line motives—oftentimes almost melodic progression—as well as of clarity and definiteness of organization in the narrative as a whole.

It is not necessary to speak of the brilliancy of the drawing, the skill in the expression of the different degrees of movement, or the harmony of the mosaic-like play of the reds, yellows, greens and blacks against the delicate ground. These have been frequently dwelt upon. In general scheme of composition, however, the roll reveals possibilities of narrative painting and of continuous design with which we are little familiar in the West. It illustrates also the value and purpose of regular form in all modes of composition. A reproduction of this painting might well be kept above the work table of every musical composer as eternal evidence of the satisfaction that is to be obtained from all simply regulated design.

DRAWINGS BY OLD MASTERS AT BOWDOIN COLLEGE ASCRIBED TO NORTHERN SCHOOLS : II
BY FRANK JEWETT MATHER, JR.

SINCE I have small experience with the drawings of the northern masters, I will in general merely reproduce with the gallery attribution drawings which seem to me for one reason or another exceptionally interesting. In a few cases, duly noted, Dr. Valentiner has passed on the attributions.

One of the delightful surprises of a first visit was to find an exquisite landscape study by Old Bruegel modestly catalogued as:

¹ "No. 299—Unknown. Pen drawing in sepia, $10\frac{3}{8}$ x $12\frac{1}{2}$.

Mountainous Landscape. 650 Waltersspurg is written in ink across the top."

The combination of firmness and delicacy in this drawing (Fig. 1) needs no praise. It is beautiful in spaciousness, placing and variety of texture. Many sixteenth century landscapists, for example, Mompers and Valckenburg, did this sort of work very well, but a comparison of this sheet with Old Bruegel's drawing at Dresden (Bastelaer, p. 54) or, better, with the more famous *Sollicitudo Rustica* of the Louvre (l. c., p. 174), will fully establish the attribution. Where Waltersspurg is I do not know, but it is generally supposed that the inspiration for the mountain landscapes came from a trip through the Tyrol. Aside from its beauty of handling this sheet has apparently a value as portraiture of place. It was Bruegel's habit to combine rather happily Flemish river foregrounds with Tyrolese mountain backgrounds. Here everything is consistently Alpine, and we have to do either with a sketch from nature, or more probably with a faithful elaboration of some slighter study.

"No. 252—Rembrandt. The Visitation. Black and white crayon on yellow paper, $8\frac{3}{4}$ x $6\frac{3}{4}$."

Though slight and even rather feeble in execution, this composition sketch (Fig. 2) is so earnest and exquisite in sentiment that the old ascription scribbled on the back of the mount seems plausible. Moreover, this drawing stands in an unmistakable relation to the Visitation of 1640 which was until recently in the Duke of Westminster's Collection. It might well be a first idea for a composition subse-

¹ The descriptions are largely taken from the useful catalogue of 1885. The numeration is that at present in use.

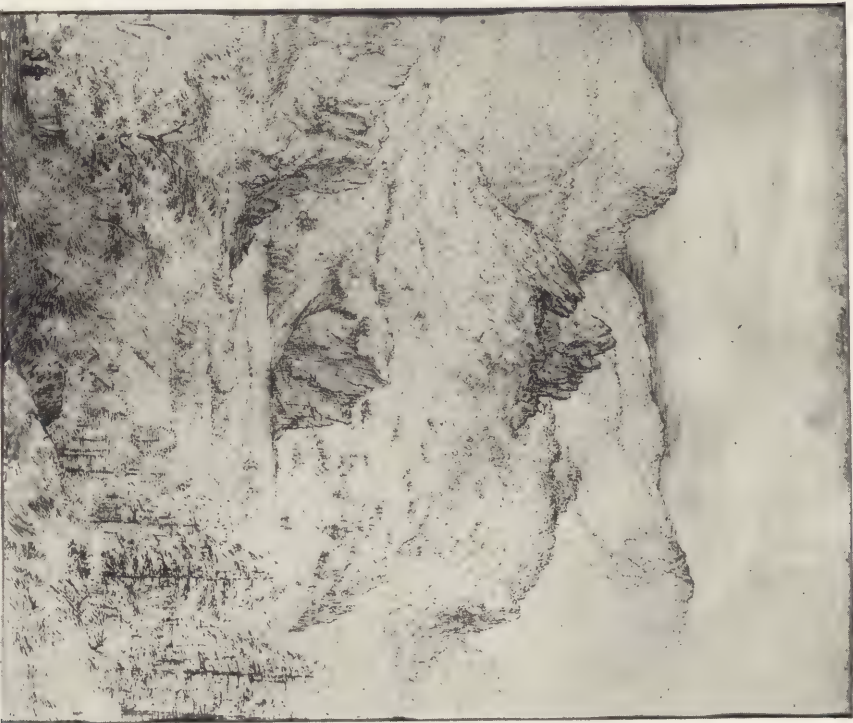


Fig. 1. PIETER BRUEGEL THE ELDER: WALTERSPURG.



Fig. 2. ASCRIBED TO REMBRANDT: THE VISITATION.

quently much elaborated. The general proportions and positions of Mary and Elizabeth and the broad curving steps are similar beyond the chance of coincidence. Against the attribution speaks a certain hesitancy in the drawing such as we should not expect of Rembrandt in his maturity. On this ground Dr. Valentiner rejects the attribution. It seems to me that in part the lack of incisiveness is due to rubbing, and that the handling is not unlike that of the landscape sketch in the Bonnat Collection, Lippman, "Zeichungen," No. 177. Somewhat similar also though more summary and trenchant is the chalk drawing of a blind man and his family in the Fodor Museum, Amsterdam, "L'Art Flamand et Hollandais," Vol. X. ('05), p. 129. If our sketch be not a Rembrandt, it can only be a reminiscence by some imitator either of the painting of the Visitation or of a Rembrandt study therefor. In any case it is of charming quality and will not fail to interest students of Rembrandt's school. As to its feebleness, the composition sketches of great masters, form and action being subordinated to mere swift notation of arrangement, sometimes are very feeble. Nobody, for example, would for a moment give credence to Leonardo's red chalk composition sketch at Venice for his masterpiece the Last Supper if the figures were not labeled in his own writing.

"No. 250—Rembrandt. River Scene with Fence in Fore-ground. Sepia pen and wash, 8 x 12¾."

"No. 251—Rembrandt. Canal Scene. Pen and sepia wash, 8 x 12¾."

On the back of both mounts some former owner has written "No. 52. Rembrandt." These portraits of place (Figs. 3, 4) are of fine quality. Admirable especially is the indication of a distant grove, and the establishment of the glimpse of level plain in number 250. But the touch is too dry, precise and literal for Rembrandt himself. Conceivably these might be very early drawings before the year 1630, but they are stronger in accent than the paintings of that time. These sketches seem to be based on devout study of such masterpieces of the year 1640 as Rembrandt's View of Amsterdam, Landscape with a Cottage and Hay-barn, and Landscape with a Cottage and Large Tree (Hind Nos. 176-8). But the imitator quite lacks the master's flexibility and variety. Dr. Valentiner suggests the name of Philips Koninck (1623-1696?), whose fairly plentiful draw-

ings may be seen, for example, in the Albertina and in the print-room, Amsterdam.

"No. 269—Claude Lorrain. Family Journeying. Red chalk, $6\frac{3}{4} \times 10\frac{1}{2}$. Pencil inscription on the mount 'Claudio Gille detto Loranese.'"

The generally Rembrandtesque character of the figures at first thought makes the attribution seem unlikely. Yet a study of the landscape (Fig. 5), especially of the contours of the river course, of the distant cattle and remoter hills suggests the careless and almost nerveless touch of Claude himself. Yet how true to the large facts of scale this apparently perfunctory method is after all! How sunny and full of air this little composition study is! How complete and well balanced as a picture! Claude so rarely worked with the chalks that it is difficult to parallel this piece in his *œuvre*. Still an Uffizi sanguine of ruins, Braun 926, is very similar. As for the humble types, one likes to think it is an idyllic Flight to Egypt; Rembrandt's etchings had popularized the familiar style throughout Europe. The Florentine critic Baldinucci knew well about the prints within a few years of Rembrandt's death, and while dubious as to the paintings, had a very fair notion of the power and originality of the etchings. In spite of evident difficulties, I think we may hold to the traditional ascription of this delightful composition sketch.

"No. 266—Nicholas Poussin, Jael and Sisera. Red chalk, $7\frac{1}{2} \times 10\frac{1}{4}$. Back of same sheet, right hand of Judith holding a falchion, left hand with the head of Holophernes. Red chalk."

With the two succeeding numbers, 267, classically draped figures, red chalk, and 268, The Flight to Egypt, pen and sepia wash, this drawing is marked in an old hand on the back of the mount "No. 58. Nicholo Pousin." This tells us only that the three drawings came from an Italian collection. The red chalk studies for Jael and Judith which are reproduced (Figs. 6, 7) are fine examples of the seventeenth century manner. The plan of getting the action in a mere scrawl upon which the form is later superimposed is very characteristic of the later Bolognese eclectics and the Roman decorators. Guercino, Simone Cantarini, and Pietro da Cortona all worked in this fashion. With the style of Pietro this drawing has fairly close analogies (see Malaguzzi Valeri, "I disegni della



Fig. 3. PHILIPS KONINCK: A FARM.



Fig. 4. PHILIPS KONINCK: A RIVER SCENE



Pinacoteca Brera," Fig. 72), but the accent in the Bowdoin drawing is more crisp and accurate, especially in the hands, than in any Pietro drawing within my acquaintance. The old ascription should not be too lightly disregarded, but it is extremely difficult to find analogies for this drawing and its companion pieces in the genuine work of Poussin. It is lighter and swifter in touch and more moderate in chiaroscuro than was his wont. It seems to me the work of some Roman eclectic of high talent working before the middle of the seventeenth century. It is a fine romantic drawing and I reproduce it in the hope that it may be identified.

"No. 635—Rubens. A Falling Figure. Johnson loan."

This superb pen sketch carries with its attribution a notable provenance. One may read Sir Joshua Reynolds' monogram in the lower left hand corner (Fig. 8). For impetuosity, for skilful juxtaposition of the most flowing and the most brittle strokes, for the summary authority of its chiaroscuro and foreshortening this is a little masterpiece. With the graphic manner of Rubens it has nothing in common, being far too good for him. At first sight I was inclined to think it a High Renaissance drawing by some great Italian, and unquestionably it is by some artist who was conversant with the studies of Raphael and Correggio. Closer study shows that it should be of the seventeenth century. It has a looseness and dexterity and a nervous quality alien to the Golden Age. Again the subject—this woman falling upon a sword must be a Thisbe or a Dido—is of the romantic sort affected in the age of Bernini. With the merely negative conclusion that Rubens is out of the question I must leave this fine piece. The method is not unlike that of Van Dyck (in the Chatsworth sketch book, for example), and it is just possible that in the throes of his early exuberance he might have done this sort of thing. Such a theory has the merit of explaining the traditional attribution. In Sir Joshua's time the border line between Rubens and Van Dyck was virtually unsurveyed. I do not press the suggestion, for the drawing might well be by one of those obscure Italian eclectics who were often men of force both as draughtsmen and illustrators.

"No. 341—Study of Costume, Eighteenth Century. Black and White Crayon on bluish paper, 9 x 8¼."

"No. 342—A Right Hand Holding a Pencil. As above,
6½ x 8½.

"No. 343—Two Hands of a Woman Writing with a Quill.
As above, 10 x 9."

The precise and beautiful draughtsmanship of this figure, and of the two sketches of hands (Figs. 9, 10) is highly characteristic of the French school of the middle of the eighteenth century. This peculiar sort of ability so much abounded that I cannot hazard a personal attribution. But I feel that we must seek the author of these charming studies not in the following of Watteau and Boucher but among such more sober talents as Chardin, Latour, Aved, and others of the type. The nearest analogies I have found are with certain studies of the pastellist Liotard, but a safe attribution would imply a minute knowledge of the period to which I make no pretensions.

Among other drawings of interest I may mention a Pietà with Six Angels apparently rightly ascribed to the rare master of Delft, Leonard Bramer. Three sketches by the colonial portrait painter, John Smibert, one labeled "Cosimo the Third, Grand Duke of Tuscany, from the Life" (Fig. 11) deserve mention. They mark the first artistic contact of America with Italy. No. 271, in black and white crayon on brownish-gray paper must have been made in 1717, when Smibert made his *grand tour*. It is a drastic souvenir of that combination of stubbornness, weakness, and futile craftiness which characterized the last and the worst of the Medici granddukes. The copies of Van Dyck and other old masters which Smibert brought back from this trip were, it will be recalled, the starting point of the art of Copley.

It would be pleasant to go beyond the limits of this brief survey of the Bowdoin Collections, and to describe the interesting archaic portraits of Feke and other Colonial Americans. A more elaborate treatment would be due the real masterpieces of Copley and Stuart. There is also a painted head of a youth tantalizing like an early Velasquez, but more probably an exceptionally fine effort of some Florentine master of the century earlier. A curious sheet of animals, unattributed, seems to be by the hand of Bartolommeo Passerotti. It almost certainly is an enlarged transcription from some ivory consular diptych of the Orpheus type. I signalize it for the curious in such matters. The Walker Gallery is well visited by residents



Fig. 5. ASCRIBED TO CLAUDE LORRAIN: FLIGHT INTO EGYPT?



Fig. 7. REVERSE OF SHEET.



Fig. 6. ASCRIBED TO NICHOLAS POUSSIN: JAEI AND SISERA.



Fig. 8. VAN DYCK?



Fig. 11. JOHN SMIBERT: COSIMÒ III OF TUSCANY



Fig. 10. FRENCH SCHOOL, MIDDLE OF EIGHTEENTH CENTURY.



Fig. 9. FRENCH SCHOOL, MIDDLE OF EIGHTEENTH CENTURY.

in the delightful locality and by tourists. It deserves more attention from outside students than it has yet had.

P. S.—The little drawing ascribed to Parmigianino (ART IN AMERICA, Oct. 13, Fig. 18) turns out to be very closely related to an engraving by Andrea Meldolla (Schiavone), Bartsch No. 2. This print is reproduced in Lili Frölich-Bum's article on Meldolla in the Austrian *Jahrbuch*, Bd. XXXI (1913), Sept. 3, p. 144, Fig. 10. There are slight differences between the drawing and the print. It must remain doubtful whether we have to do with Schiavone imitating a Parmigianino design—an entirely unconceivable relation—or whether the Bowdoin drawing is by Schiavone when he was Parmigianino's sedulous ape. The latter hypothesis seems the more probable to me.

THE BROTHERS GOVERT AND RAPHEL CAMP- HUYSEN : II · BY WILHELM R. VALENTINER *

In the Johnson Collection there is a cattle-piece (Fig. 1) which has often been remarked for individuality in composition, simplicity of handling, and an admirable rendering of evening light. A number of cows standing stiffly about in various positions almost fill the canvas up to the front; a castle with a tower and a garden wall form the background. More than one painter has been suggested in connection with this remarkable picture, which bears no signature: Hendrik Ten Oever, whom we know in several effective landscapes where, however, the figures are placed farther away in a silhouette-like fashion; Gerit Berckheyde, who generally painted, although in a more conventional arrangement, cows at pasture by a city wall in an afternoon light; and finally Govert Camphuysen. As this last name seemed the most plausible, I attached it, tentatively, to the description of the picture in my catalogue of the Johnson Collection, despite the fact that the owner was never quite convinced of the correctness of the attribution. Almost the first picture I saw offered for sale in Paris last summer appeared, even at a glance, to be a second example of this unknown artist. It was then in Steinmeyer's hands and has since passed into the collection of Mr. John D. McIlhenny in Philadelphia (Fig. 2). Unsigned, it gave no help in regard to the painter's name. But soon afterwards, by a happy chance, I visited

* Translated by Mrs. Schuyler Van Rensselaer.

the Semeonow Collection at St. Petersburg in company with the owner of the first-named picture. Here we discovered a third painting from the same hand, and here at last was the wished-for signature. The name was Camphuysen, and although the Christian name was not Govert but was concealed in a monogram hard to decipher (see below),¹ nevertheless the attribution in the Johnson catalogue was not far wrong, for the painter was a relative of Govert's who stood close to him in his art.

Neither of the Camphuysens of the elder generation, neither Rafel nor Jochem, could be thought of, for the style showed that the picture could not have been painted in their lifetime. Otherwise no painter of the name had been mentioned at any length excepting a younger Govert or Godefridus, a nephew of the well-known Govert, who was born in 1658, married in 1678, and as early as 1686, it seems, exchanged his occupation for that of a wine-dealer; and he, again, cannot have painted our pictures. In the first place he lived later than the time to which we must assign them, none of a similar kind having been produced in Holland after 1680; and in the second place his name does not correspond with the monogram. It may be added that the solitary picture of this Godefridus that is known to us,² a Nativity in the manner of Cornelis Saftleven, seems to be but a bungling piece of work.

Only one other Camphuysen—Raphel Dircksz, an elder brother of the well-known Govert—is anywhere mentioned as a painter, and he is thus referred to only once, quite incidentally, and in words that have not even been preserved in an original document of the seventeenth century. But although we have these words only in an eighteenth century transcript of an entry in the archives of the city of Leeuwarden, they are more trustworthy, perhaps, than has hitherto been thought: *Raphael Kamphuysen. Volgens be-gravenis Briefje Op't kathuysens Kerkhof 1691 den 6 Juni, geweest schilder.* (Raphael Kamphuysen. According to the bill for the burial in the Carthusian Churchyard, 1691, June 6, was a painter.)

The artist who, as we are thus informed, lived until 1691 was born in 1619. He and his younger brother Govert were the sons of Dirck

¹ 

² Bredius and Moes, p. 205, Note.



Fig. 1. RAPHEL DIRCKSZ CAMPHUYSEN: CATTLE.
Collection of Mr. John G. Johnson, Philadelphia.



Raphaelsz Camphuysen, renowned in his time as a poet. As the second Raphael was called for his father, his full name was Raphael Dircksz Camphuysen, while the full name of his brother, in which also the father's name was incorporated, was Govert Dircksz Camphuysen. It can no longer be doubted that the painter we are seeking was this Raphael Dircksz, for the monogram on the St. Petersburg picture consists of an *R* and a *D*.

Although Raphael was older than Govert, his style seems more like Govert's carried farther than like an earlier manner. He must have painted the three pictures that are known to us at the end of the sixth or the beginning of the seventh decade of the century, for from this period date all the works by other masters which are composed in a similar way—deliberately, with calculated intention. But, even though this kind of composition represents a step beyond Govert's naively realistic style, none the less Govert may have been influenced by his brother, particularly in his later years. In the works he then produced—in the *Halt at the Tavern*, in the great picture at St. Petersburg, the one in the Wallace Collection, and others besides—we constantly find horses or cows so placed that they are seen, foreshortened, in a direct front or back view. Raphael also had a predilection for this unusual kind of foreshortening, and it was from him, most probably, that Govert learned it. This we feel because in Govert's pictures the positions often seem forced and motiveless, and are so faultily depicted that they but half perform their intended service in indicating gradations of space, in developing the depth of the scene, while, on the other hand, Raphael's pictures prove him a master in drawing and in treating the problems of space—one whose every form and line has a definite constructional meaning and assists the effect of the composition as a whole.

In Raphael's picture in the McIlhenny Collection, the development of the different zones from the foreground to the background begins at the left-hand corner where the foreshortened horse leads the eye directly to the middle distance. A second line runs toward the right, over the three cows that are turned in this direction, to the boy sitting by the ditch whose staff forms the connecting link. The intentional character of these lines is proved by the close alliance of the successive curves formed by the backs of the recumbent beasts. A third gradation of space is defined by the line that leads from the white cow lying at the left of the picture to the steer seen in profile in the

middle distance and then to the cows of diminishing sizes in the farther distance near the wall of the church. These lines, without any accessory details to help them, develop the receding zones in regular succession at equal intervals. In addition, main horizontal and vertical axes also appear in the composition. The vertical ones are formed at determined intervals by the horse, the church tower, the standing cowherd, and the singular tower at the right, and the horizontals by the shadow of the ditch and the long outline of the body of the church and the adjoining wall, while both verticals and horizontals are echoed in brief by the rectangular profile of the steer in the center of the canvas. These straight lines give the picture a solemn reposefulness that well befits the evening hour. The empty passages, notably in the architecture where hardly anything speaks except factors of height and breadth, produce an impression of great spaciousness, of monumental design, which is even more striking when the picture is viewed from a distance.

The artist, it should be noted, employs his architectural features to establish the dominant lines on his canvas and then impresses an architectural stamp upon the other elements, the figures of the men and the animals. This accord between architectural forms and animate figures appears again in the smaller picture in the Johnson Collection. Here also the animals are so placed that they develop the successive zones of space toward the background, which, again is formed by a church and a wall, but the studied character of the design is less evident because it is masked by a greater profusion of detail.

The third picture, the one owned in Russia, has no architectural elements. The development of the steps that give its depth to the scene is effected wholly by means of a number of animals and a herd-boy. Probably the latest in date of the three, it is the simplest in composition and the most colorful, the black of the cows, the red of the boy's costume, and the orange tone of the sky forming a brilliant color scheme.

Raphel Camphuysen is one of the few Dutch artists who subordinated details for the sake of well-defined, lucid composition. Accomplished in drawing and in the rendering of space, he had no reason to be afraid to show his constructional lines and forms without adorning and concealing them by a profusion of minor facts. In the simplifying of his figures and the rounding-off of their contours



Fig. 2. RAPHEL DIRCKSZ CAMPHUYSEN: CATTLE.
Collection of Mr. John D. McIlhenny, Philadelphia.



he goes as far as Vermeer and Pieter de Hooch, whose works, it must be confessed, have a greater charm than his by reason of their more attractive themes. As in Vermeer's compositions so also in Raphael's, the foreground objects sometimes project beyond the first plane in order that they may the more quickly lead the eye of the observer into the picture. The lighting recalls Pieter de Hooch, and so does the construction of the rectangularly shaped figures such as we see in the group in Mr. Johnson's examples. And Raphael shares with both these artists the desire to accentuate horizontal and vertical lines and to gather the elements of the design into rectangles. In another place I have tried to show how this method of composition recurs again and again in important paintings of every period of Dutch art, how it seems to be a fundamental principle to be explained, perhaps, by the rectangular ordering of the actual landscape of Holland. More consciously than before, Dutch painters employed it in the time of the most perfect flowering of their art, shortly before its decline began—roughly speaking, between 1655 and 1675. Heir to the rich artistic developments of two generations, in full possession of the power to imitate nature, the artist then began to strive more consciously for the embodiment of æsthetic ideas. Especially at Amsterdam, the center of artistic activity, a style was developed which, if the word had not acquired a displeasing significance, might be called academic. Assuming a high degree of understanding in its public, the art of painting endeavored for its own sake to pay more attention to problems of form, of design. Undoubtedly there was a connection between this tendency and the tendency of the architecture of the period, as represented by the work of Jacob van Campen and Pieter Post, to strive for a classic simplicity, to return to the geometrical in fundamental forms. In painting, the leaders of the movement were Rembrandt, after the year 1655, and such masters as Pieter de Hooch and Terborch. And from this point of view the art of Raphael Dircksz Camphuysen assumes additional importance, for he was the only representative of the geometrical style in the domain of the landscape with animals.

A COMMENT ON MATTHEW MARIS · BY ELISABETH LUTHER CARY

THE quality of Matthew Maris is not to be discerned at a glance. Anyone sensitive to romantic influences and suggestions must respond, it is true, to the enticement of his pictorial embodiment of dreams and desires, must find delight in the lovely fabric woven by his imagination, but to consider texture and color the whole of his genius would be to pay but a meagre tribute to its resources. His technical conviction covers all the devices by which an artistic idea is turned into an artistic achievement, and this completeness of his interest in his art is precisely what puzzles the public. He seems to the moderately initiated gallery visitor to have been one thing and to have become another. It is customary to build little compartments in the mind for artists of various predilections, putting under one classification those who devote themselves to the study of form, and under another those who are more fervent about color, and under another those who are linear rather than plastic, and holding as probably unimportant the few who decline to fit in any compartment. Experience teaches us the convenience of the method, and if we have reached the middle years we are quite apt to prefer convenience to pleasure. Thus more than one critic has taken Matthew Maris out of the form compartment where by virtue of his early pictures he obviously belonged, and transferred him to the tone compartment where no one can doubt that he belongs. We have done the same thing with Corot. In his "classic" period how easy it was to put one's hand on him. His solid buildings, his firm modeling of the ground—these were sacrificed in time to atmosphere and tone, one says. But were they? Who may be said to read Corot's quiet little riddle aright if he does not discern under these mists and vapors of the later art the firm construction of the design and the subtle modeling of earth and sky beneath their floating draperies?

An artist who has grappled with the difficult problems of form, as Corot and Maris did in their student period, and, after struggle sharp and hard, has succeeded in conquering even a few of them, has so trained his mind and hand that neither can forget the lesson. If in later years he chooses to draw the films of imagination across this hard won knowledge and stir the emotions by hints and murmurs



Fig. 1. MATTHEW MARIS: THE CHRISTENING.
Collection of Mr. E. B. Greenshields, Montreal.





Fig. 2. MATTHEW MARIS: GIRL FEEDING CHICKENS.
Collection of Mr. James Reid Hiltson, Montreal.

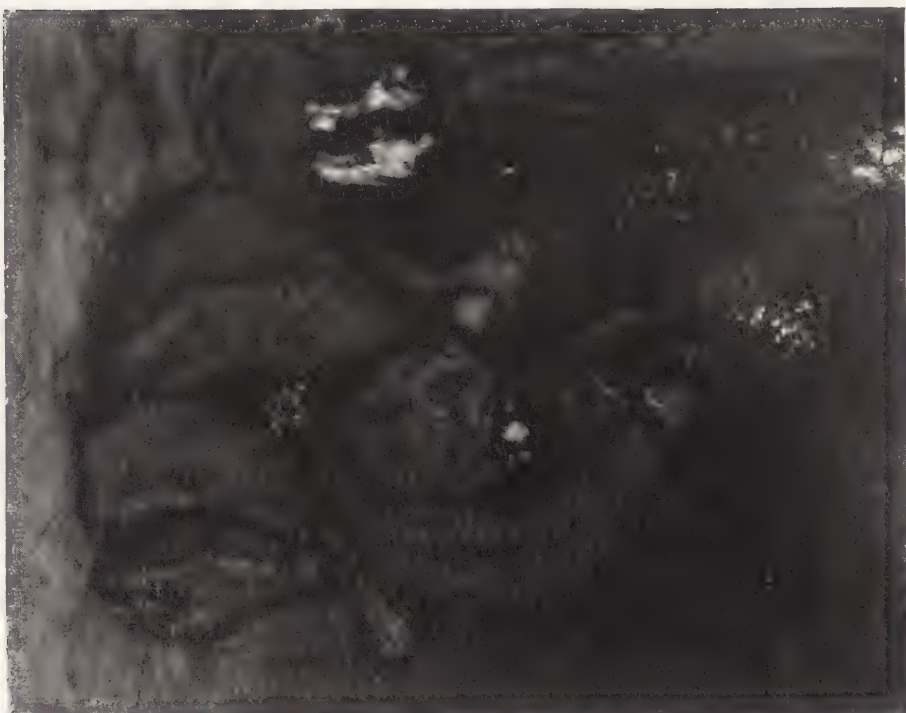


Fig. 3. MATTHEW MARIS: REVERIE.
Metropolitan Museum of Art, New York.



of adroitly concealed actualities, the critic must beware of the assumption that he has lost his power over plastic effects and is vague because he does not know how to be definite.

It is safer to assume instead that he has forgotten nothing that has come within his technical experience, since the very essence of the artist's genius is to concentrate upon his task and the means by which he is to perform it. Blake has been at pains to tell us how definite and precise is the vision of the mystic, whose mysteries seem to the ordinary mind vagaries, how the objects that appear before his "inner eye" make nebulous and uncertain the realities of the actual world, and how important it is to present the idea with "minutely appropriate execution," how a spirit or a vision is not merely cloudy vapor but is "organized and minutely articulated beyond all that the mortal and perishing nature can produce." The effort to translate the aspect of the spiritual vision that appears to imaginative and creative artists, into something that will convey it, with its definite character unimpaired, to the mind of the public, calls for all the power that can be summoned to the achievement, and no artist of the force of Matthew Maris deliberately discards knowledge of form, once gained, in favor of any other method of art.

The type of artist, however, most often claiming the title of mystic is one to whom the concealment of definition seems no less important than the definition concealed. This type needs especially to retain the vigor of inward vision, else, in the prolonged effort toward expression by means of delicate suggestion and a synthetic method, the mental image must dissolve. Thus it is that these painters frequently are misunderstood even by their admirers, who, sensitive to the emotional side of their work, nevertheless miss much of their artistic intention in not perceiving the justice and harmony of their form.

Matthew Maris has been called by Meier-Graefe the "idol of the English," and he might with equal truth be called the idol of the Canadians, since a number of his canvases, those in which his ideas find most complete expression, have made their way to the homes of Canadian collectors, and there prove a touchstone for the taste of amateurs of art. The best of his early work and the best of his latest may be consulted in the collections of Mr. Greenshields and Mr. Wilson and the agreement in them found; and his methods

and ideas also may be compared in these collections with the methods and ideas of his two brothers, James and William, who are liberally represented as well.

Matthew Maris was born at The Hague in 1839 and was the second of the three brothers. He studied first at The Hague Academy and then, upon an allowance granted to his talent by the Queen, went to Antwerp to continue his study there under the painter van Lierus. After a year or two of drill he returned to The Hague, remaining there until 1868, when he joined his brother in Paris. The work produced during the next decade is compact in design, bright and pure in color, with an almost pre-Raphaelite daintiness of detail. The picture in the collection of Mr. E. B. Greenshields, entitled "The Christening" (Fig. 1), dating from the close of this period of obvious self-possession and technical brilliancy, is eloquent of the painter's detached interest at the time in problems of technique. Vermeer of Delft never did anything more substantial, more absolutely real and material, than this young simple figure carrying the child over whose little body flows a foaming torrent of lace and muslin. The picture is a *tour de force* of luxuriant craftsmanship, exercised upon the physical world. The wood of the church intricately carved, the glowing window of stained glass, the mediæval costumes, the little town of towers and turrets fretting the background, these are brought together with exquisite appreciation of their intrinsic beauty. No characteristic is sacrificed that adds to their æsthetic appeal. We realize the fineness of fabric, the modulations of surface, the richness and purity of color; nor is the material beauty untouched with emotion. Sweet and healthy emotion, that which stirs a sound spirit, but potent certainly! We are conscious of all the beautiful and happy implications of young motherhood, of the peace of religion and the force of religious sacrament in regulating conduct. Without a title, we should know, of course, what was taking place at the church entrance; the story is told at the outset with perfect simplicity, and the color and form of the setting correspond so completely to the story that we are put in a sympathetic mood. It is easy to forgive the critic who finds this quite enough, and declines to distinguish between its delicately obvious and concrete sentiment and the abstract feeling of a painting in the same collection called "The Dreamer," in favor of the latter. Perhaps no critic should make discriminations in this mood of



FIG. 4. MATTHEW MARIS: THE SHEPHERDESS.
Collection of Sir George Drummond, Montreal.



favoritism. Nevertheless, the second painting represents a more fully developed art. The less we are obliged to explain art the more it is art; and all these concrete and material beauties, this wealth of wood and glass and lace and muslin and wholesome flesh, is, like the title, in the nature of an explanation. In "The Dreamer" we get, it seems to me, as much as possible the real thing.

Here again is a woman young and beautiful, almost a child, and the implication of youth and beauty has, of course, its associate value, but beyond this all is art. Perhaps called out to the strong light of day she would not be so young or so lovely, but that blur of gold and blue, that swift embroidery of color in a loose weft across an open warp, that glimmer of light that seems to be a girl's soft cheek, that long, slow, languid line that is the contour of her round form, that sense of a figure that could be touched and clasped, growing out of the mists, how enchanting it is, simply because while the picture is constructed on the firm technical foundation displayed more frankly in "The Christening" it has got free from the determination of the more meticulous method and lets the mind range at will among allied pleasures of sensation.

A poet sees a fleck of sunshine falling on a rose, it becomes the flushed face of a sleeping baby to his imagination, or the clouds of the western sky at sunset, or an old Italian wall turning its worn stucco to the light; his flexible medium permits him to make it all these things in one poem, but the painter must content himself with a single symbol. It becomes his task then to treat his material with so much restraint and subtlety that the mind feels in it all the beauty of the color of rose in sunlight wherever it has been found.

This is the reason that Maris and other painters of his poetic sensibility sacrifice so many statements in order to win a single suggestion. In "The Dreamer" we see not only the maiden dreaming but we see the dreams of the world tangled in the mists that surround her; we see, moreover, all that has ever been beautiful to us in gold and blue, a summer moon in a night sky, the lamps of a city reflected in a river, the robe of a blond Flemish madonna on which her hair falls; we see all that has ever been beautiful to us in languid sweep of line, the droop of sails as they are furled, the flow of a road dipping over a hill, the wings of gulls as they hover above the water, whatever we have known that this line recalls to us, and this we get because the painter has not insisted too much,

too exclusively, on the one statement he has decided to make in order to get line and color into our minds, but has left us room for the wandering thought.

In order, however, to appreciate a painting of this subtlety and suggestiveness, one needs to be something of an artist in observation and something of a poet in feeling. The intermediate work in which the statement is made more explicit without excluding the emotional element meets a large number of temperaments. The "Girl Feeding Chickens," in the collection of Mr. James Reid Wilson (Fig. 2), was painted in 1872, but it is less in the method of "The Christening" than in the method of "The Dreamer" in its delicate groupings that keep the mind intent upon a spirit of beauty too faint and fluttering to be closely imprisoned. Looked at without imagination this child with her chickens would do very well as a bit of realistic representation. There she is, round and flexible, in a common dress of brown stuff with a white bodice and a blue cap, strewing grain from her apron to the greedy fowl of the barnyard. There are trees with leaves a-shimmer, and green grass, and a little town with turrets in the distance. The girl's hair falls about her shoulders and she wears blue slippers. The chickens are brown and white and the red combs of the cocks strike a gay note in the color harmony. But the spiritual life of the picture lies in the perfect felicity of every touch, of every tone and color. Nothing too much and nothing too little for the sway of the inscrutable rhythm. Not a line or color could be changed or a value disturbed without destroying the exquisite unity that so entralls the mind. And in his treatment of the shadows the painter has provided that escape for the imagination which leads to such inspiring adventure. One notes the shadow in which the girl's feet are set, how it surrounds them with vaporous darkness and dissolves in a soft penumbra on the outer edge. The shadow cast by the hair in the same way softens all the outlines of the throat and cheek, the shadow of the eyes sinks in mystery all detail of eyelash and eyelid, shadows creep everywhere caressing the lithe form and only in part revealing it. The little cap makes the contrasting sharp accent against the light sky, the one decisive line. Elsewhere we have dissembled edges and floating masses of dark and light that nevertheless indicate truly the form of the object on which they fall as light and shadow.

Although Maris is so purely a painter with a painter's aims the





Fig. 5. MATTHEW MARIS: L'ENFANT COUCHÉE.
Collection of Mr. James G. Shepherd, Scranton, Pa.

turn of his mind forbids him entirely to deny himself the use of literary associations. At the time when he went to live in London, Rossetti and Morris and Burne-Jones were impressing themselves on their public. Possibly Maris knew their pictures and read the poems of Rossetti and Morris, or he may only have shared their delight in mediæval things. In either case it cannot escape notice that he introduced mediæval costume and ornament and architecture into his compositions, without however permitting them to thrust themselves on the attention or to turn his picture into an illustration. There was never a painter who cared less to emphasize the part played in his work by his own temperament and taste. A good deal has been made from time to time of his picturesque assertion that he was thrust into art because his elders thought him clever enough to make money in that field, and that his most enchanting works were pot-boilers not to be talked about. This pose or conviction on his part has nothing germane to his art, but it is interesting as showing a hard determination not to indulge in any sentimentality concerning the work of his hands and brain, and it shows the kind of man who would not lose his sense of form.

THE GONZAGA ANNUNCIATION TAPESTRY · BY GEORGE LELAND HUNTER

ONE of the most important and beautiful tapestries of the famous Spitzer Collection sold in Paris in 1893 is the fifteenth century Annunciation that bears twice in the upper part the arms of the Gonzagas, whose court painter and tapestry designer and cartoonist, during the last half of the fifteenth century, was Andrea Mantegna. The purchaser of the tapestry was Mr. Martin A. Ryerson of Chicago, to whom I am indebted for the opportunity to study it. (Fig. 1.)

Of the general composition, the illustration gives a fair idea, while the coloration is suggested, dimly, in the large plate that appears in the folio catalogue of the Spitzer Collection, published in Paris in 1890. The tapestry is also illustrated, unfortunately reversed, in blue tint, in the *Histoire Générale de la Tapisserie*, Paris, 1885.

Of course, one's first impulse is to attribute any wonderful tapestry made for the Gonzagas in the last half of the fifteenth century to

the design of Mantegna, an impulse strengthened by a letter written in 1519, and printed in part by Müntz in the *Histoire Générale*, which says of the *Acts of the Apostles* tapestries designed by Raphael for Pope Leo X, and first shown on December 26, 1519, that "they were pronounced the most beautiful things of the kind ever made in our time, and this in spite of the celebrity already attained by other tapestries—those in Pope Julius' antechamber, *those designed by Mantegna for the Marchese of Mantua*, those of the King of Naples."

Certainly the architecture and the landscape of the Annunciation are in the style of Mantegna, while a comparison of the Virgin as here pictured with the Virgin in Mantegna's paintings shows similarity of face, form, and drapings. The marble frame also suggests Mantegna. On this point compare his *Mother and Child* purchased in 1911 in Berlin by the late Mr. Altman, Baron Franchetti's *Saint Sebastian*, and the Venice Academy's *Saint George*.

The tapestry is not large, 3 feet 9½ by 5 feet 11, but its remarkable weave sets it in a class by itself and makes it vastly more beautiful and fascinating as a tapestry than it could possibly have been in painted form. The virtues of tapestry texture have in this Annunciation been utilized to the extreme of technical and artistic perfection.

Especially interesting is the vivid treatment of the flesh surfaces—the faces and hands—that have none of the dry hardness common in fifteenth century tapestry physiognomies, but are alive with blood flushing pink beneath the skin. The wool was not only loosely twisted—or perhaps untwisted as the weaving proceeded—but also loosely woven, incredibly so, and the surface is consequently a soft and minutely fuzzy texture that contrasts brilliantly with the accented horizontal ribs of the cloth surrounding. The only thing like it I have ever seen is in two Chinese tapestry panels in the Metropolitan Museum where in order to produce a rough contrasting surface tiny feathers take the place of the conventional silk. But the general freedom-of-the-bobbin displayed, not only in the flesh but also in other parts of the Annunciation tapestry, reminds me also of the technique of primitive Peruvian and Coptic tapestries. Unfortunately such refinements of weave as we have in the Annunciation are too delicate for large tapestries, and have been preserved in it only by extreme care. Exquisite beyond compare are the color harmonies of the Annunciation—the rose hedge with its wealth of contrasts, the carnations in the two huge classic vases, the draperies,



Fig. 1. TAPESTRY REPRESENTING THE ANNUNCIATION: ITALIAN, XV CENTURY.
Collection of Mr. Martin A. Ryerson, Chicago.



particularly of the Virgin, rich with gold, the peacock, the landscape, and last but not least, the woven marble frame that it would have been a sacrilege to have attempted to express in tapestry, were the attempt not so extraordinarily successful.

It is clear that in the production of this tapestry there was complete cooperation between master painter and master weaver of the highest rank, and great as is the reverence I feel for what the painter did, I do not hesitate to say that the lion's share of the credit belongs to the weaver. He actually accomplished what, if we did not have the evidence before us, would seem impossible. He took a design over-strong in architectural forms and materials for tapestry texture, and warmed it into a quick and vivid woven picture that expresses vastly more than the painter had to suggest, and than in paint could be reproduced, even with the completed tapestry as model.

Not only in the flora, but also in the fauna do I suspect the influence of a master from Flanders. The rabbit and goldfinches in the rose hedge, the peacock and partridges in the foreground, and even the birds on wing in the distance, all suggest the old French-Flemish tapestries in which plain surfaces are as much abhorred as a vacuum is supposed to be by nature.

The light source of the tapestry and the distance effect are accentuated by the heavy shadowing of the left and upper inside surfaces of the marble frame, the right and lower inside surfaces being in high light. But the two shadow lines in cream and gold, outside the marble frame, and the blue selvage, are modern, though perhaps woven in reproduction of the ancient selvage. This shadowing of the woven frame was a convention introduced by the Italians, carried to an absurd degree by seventeenth century weavers, who had to reproduce the bulbous reliefs of Baroque painters and architects.

The lettering of the Annunciation tapestry is interesting and informative. The ribbon that entwines the lily stalk bears the three letters A. G. P., standing for *Ave, gratia plena*, "Hail! thou that art highly favored."

The round medallion on the portière behind the Virgin bears the inscription *ECCE ANCILLA D.F.M.S.V.T.*, which in full is the line from Luke I, 38, *Ecce ancilla Domini fiat mihi secundum verbum tuum*, Mary's answer to the angel Gabriel: "Behold the handmaid of the Lord; be it unto me according to thy word."

Of the lettering on the three diamond shaped tiles nearest the

peacock and on the squares in which they are set, as well as on the five dark rectangular tiles in the border of the marble floor in front of the angel, I have been unable to make any interpretation. The letters that occur most frequently are *A. O. S. N.*, and in the lower right triangle of the square, just in front of the peacock, is what looks almost like a signature, a star followed by *D N A*, the *D* with a tiny *S* inside, and following the *D N A* a small star over *H*, followed by *H* over *N*, and then *A*. The signature, if signature it is, can hardly be that of Mantegna, or of Rinaldo or Rubichetto, who were famous tapestry weavers at the Court of the Gonzagas in Mantua in the last half of the fifteenth century. Nor can I discover in the letters the initials of verses from the Vulgate.

Whether the Annunciation tapestry was woven in Italy or in Flanders it is impossible to say. It certainly shows no trace of Flemish influence in the faces and in the architecture. And that it may have been woven on the Gonzaga looms at Mantua, where the designer would have the opportunity to keep in close touch with the weaver, and watch every step of the weaving (which must have been done on a high warp loom, the technical achievements being beyond the power of a low warp loom, or at least easier to accomplish on the high warp), is not only possible but probable.

Mr. Ryerson's two other small tapestries from the Spitzer sale, the *Christ and Magdalen* and the *Holy Family*, are coarser in texture, twenty as against twenty-eight, and both designs show the Flemish influence to a marked degree. The latter has the ribs vertical instead of horizontal, but is woven with a skill that minimizes the jagged effect produced by important *nearly-vertical* lines of the design that run with the warp instead of across it. The *Christ and Magdalen* is extraordinarily rich with gold, especially in the robes, the gold in Christ's robe being floated in pairs over three warps. The hatchings are remarkable and there is much gold in the border. The borders of both tapestries are splendid specimens of the foliage type, made famous by Brussels weavers during the last few years of the fifteenth century and the early years of the sixteenth.

However, neither of the smaller pieces compares with the Annunciation, nor is worthy to be ranked with it in any respect—design, weave, or color. The Annunciation is a masterpiece that stands alone, with unique perfections that will ever keep brilliant the memory of the Gonzagas.

THE PAPAL TIARA AND A RELIEF IN THE PRINCETON MUSEUM · BY ALLAN MARQUAND

THE tiara, which is placed upon the head of the Pope at his coronation, is an emblem of great symbolic and historic interest. In its latest development it is bulbous in form, girt with three crowns, and being surmounted with an orb capped with a cross, it is indicative of the Christian domination of the world. It is possibly a counterpart of the headdress of the Jewish High Priest, which was also girt with three bands or crowns (Josephus, III, Ch. 7, 6). Hebrew influence seems, however, not to have been the final determining factor, since the triple crown did not appear upon the Papal tiara until the fourteenth century, when the Papacy was moved from Rome to Avignon. It is likely, therefore, that French rather than Hebrew influences led directly to the introduction of the triple crown. The history of the Papal tiara has been thoroughly outlined by the late M. Eugène Müntz in an article entitled *La tiare pontificale du VIII^e au XVI^e siècle*, published in the *Mémoires* of the Académie des Inscriptions et Belles Lettres, in 1898. In its earlier forms the tiara was a white conical cap, girt with one, two, or three bands or diadems, and sometimes surmounted by a knob, like the oriental conical cap, or classical *pileus*. At some time between the eighth and twelfth centuries a crown was added, believed by the faithful to be the gift of Constantine to Pope Silvester. But this so-called tiara of S. Silvester does not appear in the monuments until the end of the thirteenth century. Catholic writers interpret the conical cap as the symbol of liberty, and the crown as a sign of the royal priesthood.

On November 18, 1302, Boniface VIII issued the bull *Unam Sanctam*, in which he asserted the temporal as well as the spiritual supremacy of the Pope. It was he who added to the tiara a second crown, so that it might indicate the Papal rule over both the temporal and the spiritual world.

The introduction of a third crown was due to one of the French Popes of Avignon, possibly by Clement V (d. 1314), but more probably by Benedict XII (1334-1342), after whose reign the *triregnum*, or triple crown, was firmly established. The reason for the third crown seems not definitely known. The Bollandists timidly refer to the mystic number—"numeri mystici forsitan causa." Others

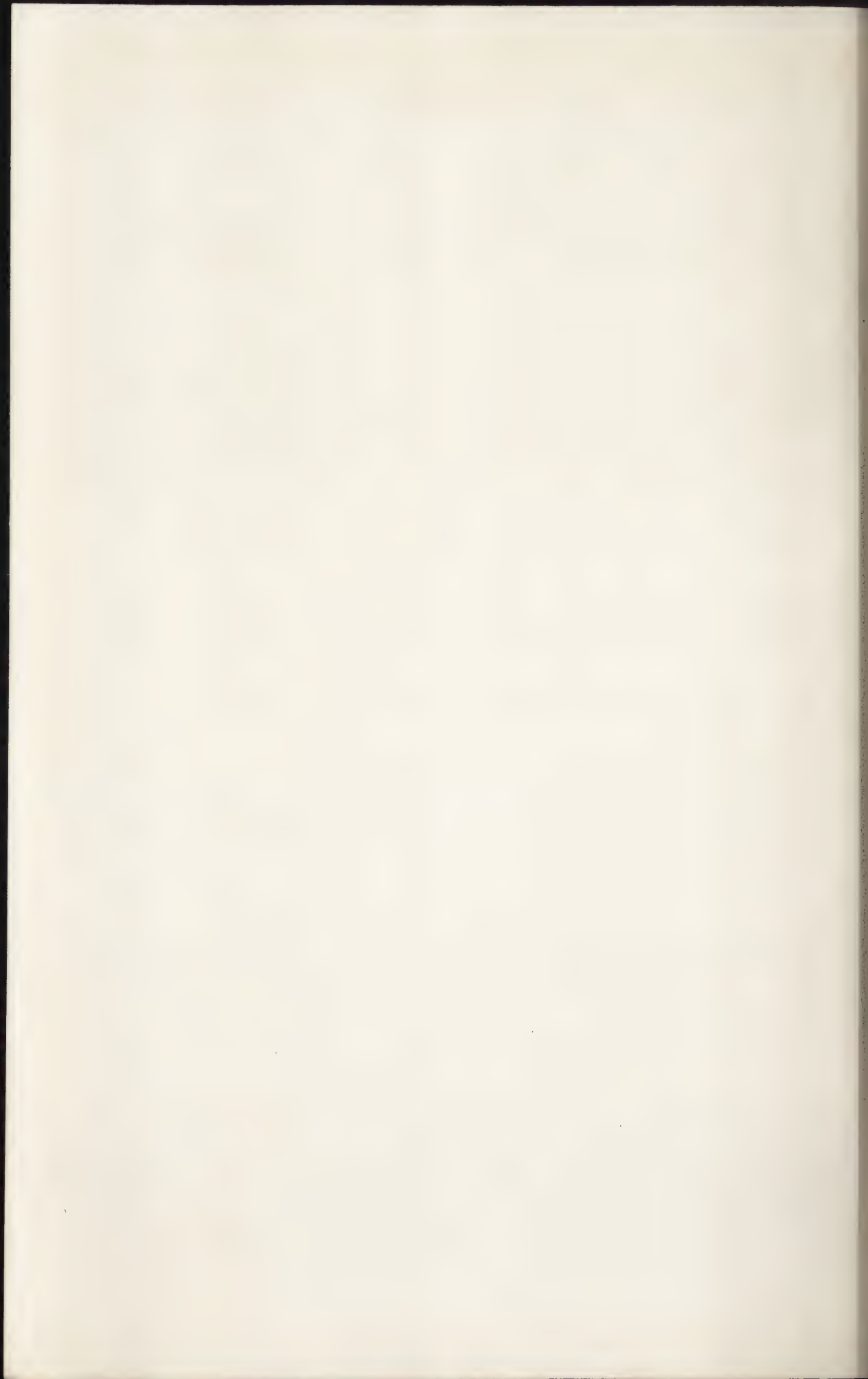
more definitely declare that the three crowns symbolize the Papal character as Prophet, Priest and King; or as sacerdotal, regal, imperial; or the Pope's sway over heaven, earth, and hell or purgatory; or over the Church militant, suffering, triumphant; or over the various States of the Church. None of these interpretations is supported by real evidence. Hence Müntz and many recent writers declare that the significance of the three crowns is still an open question.

A development of the tiara by the further multiplication of crowns ceased after the return of the Popes to Rome, but in France in the Church of S. Martin at Troyes we find a stained glass window of the sixteenth century in which the Almighty is represented as wearing a tiara, like that of the Pope, but having five crowns instead of three. This reminds us of the Apocalyptic vision of St. John who saw the King of Kings and Lord of Lords upon a white horse, "and on his head were many crowns" (Rev. XIX, 12).

In the Museum of Historic Art at Princeton University there is a mediæval alabaster relief representing the Coronation of the Virgin (Fig. 1). The subject is not treated in the manner familiar in Italian art, i. e., the Virgin crowned by Christ alone. All three members of the Trinity take part in her coronation, each placing above her head a separate crown. Above the three crowns, as on the Papal tiara, stands a cross. Within a few years similar mediæval alabaster reliefs have been studied by W. H. St. John Hope and by Count Paul Biver in the *Archæological Journal* (December, 1904; March, 1910), and are carefully considered by Prior and Gardner in Chapter XI of their recent volume on *Mediæval Figure Sculpture in England*. These reliefs are found in the greatest abundance in France, and are preserved also in various countries of the Continent of Europe, but are believed to have been made in England at Nottingham and elsewhere from alabaster quarried near Derby. It may be observed that the founder of the industry, Peter Maceon, bears a French name. Messrs. Prior and Gardner, though noting a dozen examples of alabaster coronations of the Virgin, publish only those which show a tiara with a single crown. But Count Paul Biver (*Arch. Jour.*, March, 1910) and Aymer Vallance (*Burl. Mag.*, XVII, 294) note the occurrence also of the triple tiara. Hence the Princeton relief is not a *unicum*, but an example of a class, which is provisionally dated from 1420-1460. To the exhibition



Fig. 1. THE CORONATION OF THE VIRGIN: ALABASTER RELIEF. ENGLISH, XV. CENTURY.
Museum of Historic Art, Princeton.



of English mediæval alabaster work, held by the Society of Antiquaries in May and June, 1910, the Marquis of Ripon loaned a somewhat similar Coronation of the Virgin with a triple tiara (No. 28 in the Catalogue of the Exhibition published by Quaritch, London, 1913). If Mr. Prior's dating, 1420-1460, be correct, then these Coronations of the Virgin may be as much as one hundred years later than the introduction in France of the triple crown on the Papal tiara, and probably represent a new application of a familiar form rather than a strictly independent development. If this be so, then may not the Papal tiara with its three crowns have originally indicated a sanction from on high from all three persons of the Trinity? We can easily understand, from the diversity of modern interpretations, that the significance of the triple crowns may not have been immediately appreciated in all countries, and that when the French or the English began to spread the cult of the Virgin they crowned her with a triple crown, and took especial pains that the significance of the three crowns should be clearly understood by the common people. In the case of the Papal tiara it is, of course, possible that some other impulse led to the selection of the three crowns; but when we remember that the coronation of the Pope takes place under the following formula: "Accipe tiaram tribus coronis ornatam, et scias te esse *patrem* principum et regum, *rectorem* orbis, et in terra vicarium Salvatoris nostri Jesu Christi," we ask whether the formula itself does not suggest a trinity of function, and whether the introduction of the triple crown may not in the first instance have been accompanied by some notion that the Pope was a special representative of the Trinity? The formula "Accipe tiaram, etc." was in use as early as the sixteenth century, possibly earlier. The *Ordines Romani* XIII and XIV (Mabillon, *Mus. Ital.*, Vol. II) give the early formulas for the reception of the sceptre, ring, book, and pallium, all of which are in the form "Accipe baculum, accipe anulum, etc.," but for the coronation ceremony, when the first cardinal deacon removed the mitre and placed the tiara on the head of the newly elected Pope no formula is given except that the congregation sang the *Kyrie Eleison*. The later ceremonial with the formula "Accipe tiaram tribus coronis ornatam, etc." introduced no radical change, but it did indicate a new form of tiara.

A careful examination of the ecclesiastical literature of the fourteenth century may some day bring to light the true significance of the triple crown on the Papal tiara. So it might be rash to affirm to-day that the Papal tiara had originally a Trinitarian significance. But when a similar triply-crowned tiara is found upon the head of the Virgin, it will now be even more rash to deny its Trinitarian significance, since that meaning has been most industriously chiseled in alabaster on the Princeton relief.

NOTES UPON RECENT ADDITIONS OF IMPORTANCE TO AMERICAN COLLECTIONS*

ANOTHER CORREGGIO FOR AMERICA

TO his collection already rich in masterpieces, Mr. John G. Johnson has lately added the well-known Correggio formerly in the gallery of Prince Leopold von Hohenzollern at Sigmaringen, Germany. Small in size but delightful in quality, this picture, representing Our Lady and the Christ Child with Saint Elizabeth and the Boy St. John, is the second of Correggio's paintings to come to America. Like the first, the large altarpiece from the Ashburton Collection, purchased by the Metropolitan Museum in 1912, Mr. Johnson's Correggio is an early work. Morelli, Berenson, Ricci and other critics agree in assigning the Sigmaringen Madonna to an early date in the master's career. It may be dated about 1513-14, that is, towards the close of the young Allegri's sojourn at Mantua or shortly after his return to his native town of Correggio where, in 1514-15, he painted the famous Madonna with Saint Francis, his first great triumph. (See Frontispiece.)

Few painters of Correggio's eclectic education have from the first so uniformly maintained their own personal point of view. Although the Saint Elizabeth in Mr. Johnson's picture is manifestly reminiscent of Mantegna, the type alone is borrowed; the informing spirit is one wholly foreign to Mantegna's austere nature. It does not matter that now or then this trick or that reminds us of Costa or Mantegna or Dosso, as the case may be. These "studio reminis-

* Under this heading will appear in each number hereafter short articles on recent additions of importance to American collections, both public and private.—EDITOR.

cences," the little obvious borrowings of a sampler of many styles, served Correggio merely as a convenient vehicle for the easier expression of his own compelling interest—the exquisite beauty of Youth.

Correggio was by no means a faultless painter. Very frequently his religious pictures appear to us theatrical in sentiment, tinged with insincerity. His types are sometimes softly effeminate and oversweet. Possessing in many ways extraordinary technical abilities, he often squandered his remarkable gifts upon trivialities. At the same time, no painter has ever expressed with purer heart so frankly sensuous a delight in feminine grace and charm. And furthermore, notwithstanding William Blake, who thought Correggio a veritable demon because of that very perfection which is his greatest merit, for most of us Correggio's matchless command of all the resources of chiaroscuro remains a joy forever. The Sigmaringen Madonna may not appeal to us particularly as a devotional picture, although it has none of the objectionable rhetoric of many of the later works, but there are few indeed who will not find enjoyment in the tender loveliness of the Virgin Mother and in this veil of golden light transforming the realities of the world into the splendid stuff of dreams.

J. B.

A PORTRAIT BY TITIAN IN THE CINCINNATI MUSEUM

THE number of works by Titian in this country is still small. There is the Rape of Europa, one of the great masterpieces of all periods, in Mrs. Gardner's possession; the forceful, arrogant portrait of Aretino belonging to Mr. Frick; the two dignified portraits of the Bishop Archinto in Mr. Johnson's and Mr. Altman's collections; and the two sisters Spilimbergo in Mr. Widener's collection. The portrait of Philip II (Fig. 1) acquired by Mrs. Thomas J. Emery of Cincinnati is especially welcome, as it has been generously presented to the Cincinnati Museum and is consequently the first picture by Titian to find a permanent home in one of our public galleries. Add to this the interest of a portrait painted by the "Tiresias of painters" of an Emperor who had been the religious and political guide of the whole of Europe during the age of the anti-reforma-

tion, a picture which (this is a minor but not uninteresting fact) was in the possession of Lenbach, the best known modern German portrait painter!

Rarely have more ugly sovereigns than the Hapsburgs reigned over Europe, but it must also be said that sovereigns have seldom shown more taste and judgment in the selection of great artists to preserve their features for posterity. With Maximilian who selected Dürer to paint him, with Charles V who was painted by Titian, down to Philip IV who chose Velasquez to be his court painter, the Hapsburg house was connected with the greatest artists of the world. For all these artists, the problem was the same difficult one: to paint types with protruding eyes, sensuous mouths and long chins, types of not unusual intelligence, who simply through their birth held regal rank. The task was to show the sovereign in the mediocre person. And since these portraits of the Hapsburg house number among them some of the world's great masterpieces, it proves that great artists give sometimes their best work when forced to show their art through the medium of uninteresting, even unpleasing subjects.

In 1550 Charles V asked Titian a second time to come to his court in Augsburg. This was two years after the artist had painted the famous painting of Charles V in the battle of Mühlberg, and a second, the painting now in Munich, of the Emperor seated in an armchair. The main reason for this second call was to have Titian paint the heir to the throne, Philip, at this time twenty-three years of age. The Emperor already had marriage plans in mind, it may be presumed, and intended to send this portrait, as it was then the custom, to further the matrimonial alliance. The full-length picture which Titian painted of Philip, the painting now in Madrid, was indeed sent, three years later, to Mary Tudor, who became "greatly enamored" of the portrait. Besides this portrait in Madrid, there is one in Naples and one in the Palazzo Pitti in Florence, which Titian must have painted at the same time. But it is now thought by the most competent authorities that the picture purchased by Mrs. Emery, formerly in the Giustiniani family in Padua, is the painting which Titian first painted and which he may have used as a model or study for the more finished paintings.

It seems almost as though Titian had intended to paint a companion picture to the Charles V portrait in Munich, as Philip is



Fig. 1. TITIAN: PORTRAIT OF PHILIP II.
Cincinnati Museum.



Fig. 1. GIANPIETRINO: MADONNA AND CHILD.
Collection of Mr. E. T. Carpenter, Minneapolis.



Fig. 2. THE MASTER OF THE URSULA LEGEND: MADONNA AND CHILD.
Institute of Fine Arts, Minneapolis.

placed in the same position, sitting in an armchair turned sideways, the face looking at the spectator, a curtain behind him and a view of the landscape, except that the composition is reversed and the figure is not seen in full length. But Philip was far from being a simply dressed man of long experience in life, pessimistically resigned, with suspicious, lowering eyes, like his father, although the type seems almost identical, but a young, more brutal looking type, more elegantly dressed, more consciously dignified, more sensuous and fanatic and believing in the importance of the sceptre he holds and the crown he wears. The painting of the Cincinnati portrait is brilliantly done, like a rapid sketch in one or two sittings, with the use of only two or three colors, all dipped in gold which harmonizes with the gold brocaded dress and the curtain, contrasted with the silky white of the satin sleeves and the pale face, with hardly more colors in it than the silvery gray of the costume. The modeling is all done through the light effects which enliven the sterile character, enveloping and glorifying him with the golden atmosphere of the great Venetian's art.

W. R. V.

TWO PAINTINGS ACQUIRED FOR THE MINNEAPOLIS INSTITUTE OF FINE ARTS

WHEN the new museum at Minneapolis is opened next fall, two paintings representing the familiar theme of the Madonna and Child, one the work of an Italian, and the other, of a Flemish master, will illustrate instructively the contrasting points of view of Northern and Southern art.

The Flemish Madonna (Fig. 2) is by one of the best Bruges masters of the end of the fifteenth century, the so-called Master of the St. Ursula Legend, whose work was long confused with that of Memling and some of his pupils. The Italian picture (Fig. 1) is by the Milanese follower of Leonardo da Vinci, Giampietrino. This painting, which has been published in *Rassegna d'Arte*, is listed in Berenson's North Italian Painters. Of the two pictures, the Giampietrino is characterized by more charm of expression, more studied grace in composition, and by the brilliant harmony of colors in which strong yellows, blues and crimsons are skillfully juxtaposed. The large-eyed Madonna is dignified and handsome; the position of the

Child, affectionate and natural. In spite of the complicated pose of both Mother and Child, there is a free rhythm in the movement, a well-calculated balance in the turning of their bodies. The clear-cut faces have the fascinating Leonardesque smile, although without the subtlety of the master; the modeling, perhaps somewhat overdone in the dark shadows, is effective in giving a plastic impression.

Compared with this picture, the composition of the panel by the Master of the St. Ursula Legend seems angular, hard in outlines; there is little relief in it, and the position of the figures is stiff compared with the Italian work. The newly born Child is represented in all its awkwardness; the Virgin is a homelike, simple type, wholesome if not beautiful. But while the painting in these outward elements may be less attractive than the Giampietrino, it has qualities which the other lacks. It is more direct, more naive in expression, nearer to nature, nearer to humanity and nearer to the real devotional feeling which we expect from a primitive painting. The mother is full of modesty, her face expressing a tender, timid love for her child, who does not embrace her, which is after all not the most natural thing for a baby, but amuses himself playing with the leaves of the book which the Madonna holds. The colors are warm and subdued. The dark blue dress of the Virgin contrasts effectively with the orange and red background, which glows with golden rays surrounding the Virgin.

The Master of the St. Ursula Legend derives his name from the famous altar-piece in the convent of the Black Sisters in Bruges, representing the history of S. Ursula, a work painted about 1470 when the more famous Memling was still young. The anonymous master of the Bruges altar-piece was somewhat influenced by Memling, although his style is thoroughly personal in its naiveté and amiable expression of a good-natured but less refined temperament. This friendly, direct and sincere character shows especially in his paintings of the Madonna, of which there are three known to me in this country, one in the possession of Mr. J. P. Morgan, exhibited in the Metropolitan Museum of Art (formerly belonging to Mr. Stanley Mortimer), one in the possession of Mr. Grenville Winthrop, and one in the collection of Mr. Philip Lehman. A remarkably fine portrait of a man, with small figures in the background, is in the possession of Mr. John G. Johnson in Philadelphia.

W. R. V.

THE HOBBEEMA FROM THE OPPENHEIM COLLECTION

TO the brilliant series of paintings by Hobbema which the United States already owns, Mr. Libbey has added another from the artist's brush, the *Wooded Landscape* (Fig. 1), formerly in the Oppenheim Collection in London. Hobbema is an uneven artist in his works, although he has never done anything uninteresting, but his really fascinating masterpieces, which belong to the greatest landscapes of all times, are not very numerous, as his good period did not last longer than ten years. As we know, he gave up painting almost completely after he had found a more lucrative profession: a small position in the Wine Customs, which, however, did not allow him more than a bare subsistence, so that he really died in poverty. But his pictures, on the other hand, brought him hardly more than ten to twenty gulden apiece.

Nowadays the artist is perhaps better represented in England than anywhere else, although America does not stand very far behind. The large landscapes in the collections of Mr. Frick, Mr. Charles Taft, Mr. Elkins, Mr. Widener, Mr. Morgan, Mr. Gould and in the Chicago Museum, the smaller ones in the collections of Mrs. Emery and the late Benjamin Altman, represent the highest level of his development. The landscape owned by Mr. Libbey is well spoken of by Smith, who, with his enthusiastic love for good pictures, usually strikes the right note with his simple unsophisticated remarks. He says: "It is an example of the choicest quality, both as to brilliancy of color and execution." In the time of Smith it was in the collection of Frederick Perkins in London, but it was afterwards hidden for many years from the eyes of the critics until it turned up at Christie's, last year, at the disposal of the Oppenheim Collection.

Hobbema must have been proud of his performance, as the date is near his signature. Among the two hundred and fifty odd known paintings by the artist not even one in six is dated; and towards the end of the decade in which Hobbema's masterpieces fall (1659-1669) dates are especially rare. We know of only one dated example belonging to 1668 and 1669. Mr. Libbey's is the only one excepting the famous *Avenue at Middelharnis*, if this latter picture really bears this date. I follow the reading of Dr. de Groot, not the usual one which interprets the third almost illegible cipher as an eight, i. e.,

1689, a date in the period of decline of Dutch art which would make the production of so great a masterpiece impossible, or at least improbable.

In spite of Hobbema's short career, a development of his style can undoubtedly be traced. As to his style at the end of the decade in question, it seems that he opens up his compositions more and does not build them up quite as regularly in a diagonal way, starting with a cluster of trees on one side and leaving an open space on the other. We can follow this development if we compare the two landscapes in Mr. Morgan's Collection, the Holford landscape, which is dated 1663, and the Trevor landscape dated 1667; the first one being much more compact and closed in the outlines. The most typical examples of a free and loose composition, in which the accents are moved to the centre instead of to one side, as in earlier works, is the famous picture of the Avenue at Middelharnis. The landscape in the collection of Mr. Libbey has the same date and, in spite of many differences, I believe we find enough similarities to be sure that it belongs to the same great year in which Hobbema produced his masterpiece. Here also we see a central arrangement, a lowering of the outlines on both sides, a clear marking of the horizontal lines in the middle distance, a restless change of light and shadow all over the composition and a corresponding restless movement of the clouds. It seems as if the artist wanted to start in a new direction, but as far as we can judge from the artistic career of Hobbema, which closed with this year, it was an effort not carried out. He succeeded, however, in accomplishing works of great intensity and vividness of expression, though they may show a restlessness of nature which does not seem to harmonize with the gay aspect of scenery which he depicts. From the photograph one would expect the color of a stormy day. The picture has, however, that brilliantly glowing sunny, golden light with deep, warm shadows which enlighten nature sometimes after a storm.

W. R. V.



FIG. 1. HOBBEEMA: WOODED LANDSCAPE.
Collection of Mr. Edward Drummond Libbey, Toledo.



LETTERS TO THE EDITOR

"A DOUBLE PORTRAIT BY FILIPPO LIPPI"

The Editor of ART IN AMERICA.

Sir:

May I add to Mr. Breck's interesting article in your December number a few comments and register one dissent? About a year ago I identified the persons in the double portrait of the Marquand Collection as Lorenzo Scolari and his wife Sapita. It is a pleasure to find this opinion confirmed independently by Mr. Breck. In fact, I feel he might have stated the identification even more positively. The various Scolari brothers and cousins recorded in Litta's "Famiglie Celebri" were either absent from Florence or not of an age to come into consideration. I should date the portrait not from the marriage in 1436 but shortly before the birth of the first child in 1444. The woman's condition seems obvious to a married critic. The long waiting gave a double reason for adopting the fairly common practice of painting a wife during pregnancy. On the lady's sleeve may be read the excellent device LEAL. The view out of the window seems to be an actual sketch of a prospect looking east from the Piazza of S. Marco past the façade of the Annunziata, at this time without its atrium, with the Loggia of the Innocenti in the distance. Still further is a city gate-tower (Porta alla Croce?) and in farthest distance one sees the upper reaches of the Arno where it swings into the mountains. We shall see that the topographical accuracy of this view is not without bearings on the attribution.

It is a disappointment to find Mr. Breck's ascription of this interesting portrait to Fra Filippo supported only by the briefest generalities. But with so individual an artist as the erratic Carmelite, artistic criteria are everything. Amenity, winsomeness, is his distinguishing trait, especially when depicting young women. Such wooden masks as we have in this picture it would be impossible to parallel in his work. A few Morellian tricks should not weigh against such fundamental considerations. For good technical reasons the Marquand portrait cannot be a Filippo. Its accurate topographical landscape is unlike him, and in the tradition which was perfected by Baldovinetti. The vague impressionistic forms of the trees are in the same tradition and unlike the Frate. In such matters he is exquisitely precise and archaistic, witness the Eight Saints of the National Gallery. On the sleeve and headdress of the Marquand portrait a heavy varnish medium is employed. One would seek it in vain in Fra Filippo's works.

Years ago my friend, the fine connoisseur William Rankin, suggested the name of Domenico Veneziano in connection with this panel. Domenico's work is so rare and still so little understood that the ascription can only hope to establish a probability for itself. Yet the circum-

stantial evidence of varnish medium and of a landscape recalling Domenico's best pupil Baldovinetti is significant. Direct comparison of the stiff tapering hands with those in the Sta. Lucia altarpiece in the Uffizi shows great similarity. Even more striking is the rigidity of the drawing and an odd trick of turning the facial contours suddenly as if the forms were first blocked out in simple planes. The little predella panel at Berlin from the Sta. Lucia altar back shows a similar realistic landscape and tree in forms very like those in the Marquand panel. Another predella piece from this single signed panel of Domenico's is or was in the Arconati-Visconti collection at Paris. Its landscape, to depend on a somewhat remote memory, is almost identical in all main features with the view in the Marquand picture. The general pallor of the coloring and an approach to atmospheric effect, due simply to tone, are very characteristic of Domenico as we see him in his few works or echoed by such disciples as Piero della Francesca and Baldovinetti.

Of Mr. Berenson's ascription of the Marquand double portrait to Uccello I may say that it has the decided merit of corresponding to the artistic quality of the picture. It was much better than the previous attribution to Masaccio, and it is far preferable, I feel, to the new fathering upon Fra Filippo.

I am,

Most sincerely yours,

FRANK JEWETT MATHER, JR.

To the Editor of ART IN AMERICA.

Sir:

Through your courtesy I have read Mr. Mather's comments upon my attribution of the Marquand double portrait to Fra Filippo Lippi. I object first of all to his characterization of my arguments as "the briefest generalities." In a magazine article of only a few pages' length it is not practical, nor perhaps desirable, to make the minutely detailed comparisons which to be of any value to the general public require illustrations greatly in excess of the number even the most generous of magazine publishers will consider. For the student, familiar with his subject, it is sufficient if the writer indicates the material which he wishes to have considered as evidence in support of his thesis and states as briefly as is consistent with clearness the results of his own researches.

Disregarding my "few Morellian tricks" as of little moment, Mr. Mather appears to base his principal objection to my attribution (and incidentally to Dr. Bode's, since the two portraits are obviously by the same hand) upon the grounds of "artistic criteria," by which I presume he means the characteristics of an artist's sentiment as distinguished from his characteristics of performance. It is granted that neither the Berlin nor the Marquand portrait shows the winsomeness

of Fra Filippo's mature style. But I repeat we are here concerned with the work of a painter yet in his formative period. Had the double portrait in the Metropolitan Museum been painted as late as 1444, as Mr. Mather argues, then the attribution to Fra Filippo might perhaps be difficult to maintain. But I do not for a moment accept the suggested date. I shall return to this question later; I can only state now my confidence that the portrait was painted in 1436.

Fra Filippo is first mentioned as a painter in the *Libro delle Spese* of his convent in 1430. The earliest date which may be assigned to any of his known paintings is probably shortly after 1434. With this picture, the Camaldoli Nativity, painted for the wife of Cosimo de' Medici, may be grouped, as close in date, the Annalena Nativity and the Berlin version of the same theme, as well as two or three other works which show as yet not wholly merged into a personal style, the influence of the young painter's diverse mentors. It is with these juvenile works that the two portraits in question must be classed. We find in them the same tricks of drawing, notably in the small, childish hands, the same fondness for strong contrasts of clear, brilliant color, the same love of elaborate ornament. In the devotional pictures, however, there is quite naturally a religious sentiment, a graceful mysticism which is absent from the portraits. There is in this nothing to cause surprise. Even in the Annalena Nativity, Saint Hilarion, undoubtedly a portrait, has none of the spiritual quality which gives to the kneeling Virgin her exquisite charm. The truth is, portraiture in the fifteenth century was very largely objective in character. To paint a portrait, to secure a "likeness" was in Fra Filippo's time quite a different thing from painting a religious picture in which traditional formulæ were not only accepted but encouraged. It is not surprising, then, if Fra Filippo in these early portraits is more realistic, more objective than in, for example, his paintings of the Nativity. The subject made demands upon him which the teaching of such masters as Lorenzo Monaco, Fra Angelico, and Masolino could not satisfy. But never forgotten, however little really comprehended, were the lessons in naturalism of Masaccio. The necessity of his subject, the authority of this master, these are the explanations of Fra Filippo's evident attempt in the Berlin and New York portraits to rival the scientists of his day in their preoccupation with the problems of perspective and form. Aside from this difference in point of departure between a portrait and an altar-piece, I fail to find any dissimilarity, either in "artistic criteria" or in performance, between the portraits and such early works of approximately the same date as the Camaldoli and Annalena Nativities.

The "accurate topographical landscape" which troubles Mr. Mather is in my opinion additional proof of Fra Filippo's authorship. Allowing for the difference in size—the trees in the Marquand painting are naturally very small—the trees are eminently in his manner. Compare, for example, with the bushy trees in the Annalena Nativity, broad pyramidal masses

fringed with feathery branches. Mr. Mather's reference to the "realistic landscape" (if six trees topping a high crenelated wall may be so described) in the Berlin predella piece by Domenico Veneziano leaves me unconvinced, as does, I must confess, his "somewhat remote memory" of the Arconati-Visconti painting. Nor can I recognize in the plump, tapering hands of the portraits the malformed extremities which Domenico Veneziano painted in his two signed works. Finally, if Fra Filippo in the Marquand double portrait painted a definite locality, this is quite in keeping with the experimental temper, characteristic of his age, which is evident throughout the picture; and in a juvenile work, one of the earliest known to us by this master, the use or non-use of a varnish medium cannot be considered as particularly valuable evidence.

As to the identification of the persons represented in the Marquand double portrait, I am morally convinced that they are Lorenzo di Ranieri Scolari and his wife, Madonna Angiola. If Litta's statement is correct that after his return to Florence Lorenzo remained henceforth the only member of the Scolari branch in Florence, then there would certainly be no room for any doubt. But since the information Litta gives about Lorenzo's numerous brothers is so scanty, I am unwilling to consider the identification complete until I have verified the correctness of Litta's statement by an examination of his original sources. I would be much interested to know if Mr. Mather has any other authority than the passage in Litta mentioned above for his sweeping assertion that "the various brothers and cousins recorded in Litta's *Famiglie Celebri* were either absent from Florence or not of an age to come into consideration." Even if the portrait was painted in 1444 rather than in 1436, this statement still seems to me over-confident. The facts about Lorenzo's brothers and cousins as recorded in Litta are these: Giovanni, co-heir with Lorenzo and Filippo of Pippo Spano, who left to them his Florentine possessions, is transferred from the order of the *magnati* to the *popolari* in 1434; Carniano enjoys same privilege in 1434; Filippo, born 1394—died 1446, co-heir and executor with his brothers of Pippo Spano, is transferred to the order of the *popolari* in 1434; Francesco, of whom nothing is known, except that he is said, through confusion with another presumably of the same name, to have been assigned to citizenship in Siena in 1368, an obviously impossible date; Giambonino, transferred to the order of the *popolari* in 1434, perhaps resided in Treviso, married a certain Ermellina; Bernardo, of whom nothing save his name is known; Branca, died before 1430, had four children—Bernardo, Giandonato, Niccolò, and Ranieri. Of these four cousins of Lorenzo no information is given except in the case of Giandonato, who is said to have resided first in Florence, where in 1434 he was transferred from the *magnati* to the *popolari*, and following this appears to have established himself at Treviso. In view of these facts, or rather absence of facts, I feel it would have been a presumption to have made other than a qualified

identification. Since, however, the age of the man represented in the portrait is that of Lorenzo at the time of his marriage in 1436, to which date the painting may be approximately assigned on the evidence of style, and since Lorenzo may well have been, as Litta states, the only resident member of the Scolari in Florence at this time, I am confident that further investigation will turn my conjectural identification into certainty.

Finally there remains for comment Mr. Mather's curious assertion that the Marquand portrait was painted in 1444 rather than in 1436, the year of Lorenzo's marriage. In 1444 Lorenzo, who was born in 1407, would have been thirty-seven or thereabouts. In the portrait he appears to me to be a much younger man, but let that pass. Mr. Mather's argument is based on other—and I submit, unwarranted grounds. "Married critic" or not, I am surprised that any one at all familiar with late Gothic and early Renaissance art should mistake a matter of fashion in dress and carriage of the body for that interesting condition which precedes our entry into this world. Were the protruding abdomen, accentuated by the tight, high bodice and full skirt anything more than a fashion of the day, there is many a virgin saint so represented in art whose bearing belies her reputation.

Assuming, however, that the woman in the double portrait was painted during pregnancy—and it would be interesting to know Mr. Mather's authority for his statement that this was a fairly common practice—I fail to see that we arrive any more certainly at the date of the painting. According to Mr. Mather it was painted "shortly before the birth of the first child in 1444." Lorenzo and Angiola had eight children in all, but are we certain that the first child was not born until eight years after marriage? It would indeed be extraordinary that after so many barren years there should be born to the same woman no less than eight children. Of these eight children, furthermore, we know the birth dates of only four. The earliest of these is 1444, the date of the birth of Ranieri, the oldest son as far as the dates are known. But what of the other four?—Antonia, who married in 1461; Bartolomeo, who died in 1462; Maria, who married in 1466, and Alessandra, who married at a date unknown and died in 1480. Of none of these do we know the date of birth. In my opinion this evidence does not support Mr. Mather's contention.

I remain,

Yours very truly,

JOSEPH BRECK.





BOTTICELLI: PORTRAIT OF GIULIANO DE' MEDICI.
Collection of Mr. Otto H. Kahn, New York.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II NUMBER III · APRIL MCMXIV

SOME PAINTINGS BY GIOVANNI DI PAOLO: I · BY
JOSEPH BRECK

IN the latest edition of his *Central Italian Painters* Mr. Bernhard Berenson lists no less than one hundred and twenty-three paintings and miniatures by the prolific Sienese master, Giovanni di Paolo. Of these paintings six are assigned to American collections: Christ carrying His Cross, in the possession of Mr. John G. Johnson; the Paradise and the panel with Saint Francis and Saint Matthew, in the Metropolitan Museum; the two little panels in the Jarves Collection at New Haven; and the Christ among the Doctors¹ owned by Mrs. John Lowell Gardner of Boston. Another work listed by Mr. Berenson, a votive picture formerly in the Palmiere-Nuti collection has been acquired by Mr. Johnson within the last few months (Fig. 1). Another, Zacharias and the Angel, formerly in the collection of Prince Santangelo at Naples, is now owned by Mr. Philip Lehman of New York. To this list may be added four paintings now in America which are not mentioned by Mr. Berenson; two small panel pictures in the collection of Mr. Dan Fellows Platt at Englewood, N. J., one of which has been described by Mr. F. Mason Perkins in *Rassegna d'Arte*; a charming little Nativity owned by Mr. Grenville L. Winthrop of New York, and the large Coronation of the Virgin, recently acquired by Mr. Philip Lehman.

Further search would doubtless bring to light other works in this country by Giovanni di Paolo, but the pictures which I propose to describe constitute a respectable number and afford a fairly complete illustration of the merits and defects of this good-natured painter whose pleasant, homely chatter is interspersed at times with delightful song. As to the illustrations which accompany these notes, the *Two Saints* in the Metropolitan and the painting owned by Mr. Winthrop are here reproduced for the first time.

¹ If I do not describe this picture in the following notes it is because a photograph is not available and my memory of it, after some years, is hardly more than an impression of its charm of color and sentiment. As I recollect it, however, the Boy Christ is seated in the centre of a Gothic nave with the pundits grouped on either side.

Some one has rather aptly described Giovanni di Paolo as "a wild flower in the garden of Sienese art." At his best he has indeed the vernal fragrance, the simple loveliness of the road-side blossom. He never labors after beauty; never waters and tends the pretty flowering of his fancy. He achieves loveliness naively, with happy, spontaneous inspiration, or not at all. When he fails he loses himself in the rank vegetation of mannerisms.

Giovanni di Paolo was essentially an artist of his time and school. Rarely does he study nature, as we understood the phrase, save perhaps in the flowering meadows and nosegays of buds and blossoms he loved to paint with an accurate fidelity which reminds us of Gentile da Fabriano. Occasionally, however, he breaks through the sacrosanct pales of tradition. The reader may recall, for example, a little *predella* panel in the gallery at Siena representing the Flight into Egypt. In the background are barren mountains, a coursing river, a walled city, a thatched shed, and scattered about the level plains, where peasants are at work, bushes and stumpy trees. All this is familiar enough until we note that two hundred years before Claude Lorrain Giovanni di Paolo has painted against the sun. A shining disk with ruddy countenance hangs low in the sky and every object in the landscape background casts the long, straight shadows of waning afternoon or early morn.

This is an innovation which makes us hesitate to describe Giovanni di Paolo as an unqualified traditionalist. But on the whole he was content in representation to perpetuate the hallowed conventions of his school. If his drawing is often far removed from the actual appearance of things, in compensation he gives to his symbols of reality the quality of beautiful decoration. He cares nothing for anatomy, for the plastic sense of mass and structure. He has to draw figures, cast draperies with sufficient naturalism to serve the needs of his story telling, but beyond that he is only sporadically concerned with the problems of the realist.

As a decorator Giovanni di Paolo was better in parts than in the whole. His compositions sometimes lack the clarity of a well-ordered plan. In his large altar-pieces he favors a balanced arrangement, safe and rather obvious. In his smaller panels he is inclined to improvise, at times happily, but not infrequently with somewhat casual results. Regarded separately, however, the elements of his compositions reward us with their beauty. He draws drapery, not

realistically, but with an exquisite feeling for rhythmic line. His slender, flower-like figures are lovely patterns in themselves, and in the sumptuous ornamentation of architecture and drapery he shows remarkable skill. His great distinction, however, lies in his rare ability as a colorist. He understood the value of neutrals, and his tender shades of straw-yellow, rose and azure, his crimson and ultramarine are enhanced by the olive-greens, the browns and grays which also found their place upon his palette.

We approach the man himself more closely when we consider Giovanni di Paolo as an illustrator. To tell a story is not, perhaps, one of the highest aims of pictorial art, but Siena demanded it of her painters, and when so delightful a narrator as Giovanni di Paolo proceeds to relate for us the incidents of sacred legend it would be folly to be wise. To his task he brought a lively imagination, a child-like sympathy, and a touch of quaintness, pungent and all his own. It is better to put æsthetics behind us and enjoy without qualms the paradoxical humanity of these long-nosed virgins, paper-doll babies, scowling ancients and other curious denizens of so fanciful a world.

We know little of the life of Giovanni di Paolo di Grazia, called del Poggio, save that it was long and busy. He was born in 1403 and in 1428 was made free of the painters' guild of Siena. Paolo di Giovanni Fei may have been his first master, but the influence of Sassetta counted largely in his artistic development, particularly during his early years. Among his contemporaries Giovanni di Paolo held an honorable position. It is hardly necessary to record here the contracts, tax-returns and other *disjecta membra* of documentary research. If we make an exception it is to note that in 1480 our painter, at the hoary age of seventy-seven, married a certain Domenica, for many years his servant, and dying a couple of years later, having no children, left to her all his worldly goods in a testament dated January 29, 1482.

The two small panels in the Jarves Collection at New Haven were in all probability the first paintings by Giovanni di Paolo to cross the Atlantic. When Mr. Jarves gathered together his collection the modern near-science of picture-attributing was in its infancy. It is consequently not surprising, in turning over the pages of Mr. Jarves' catalogue, to find a large proportion of the paintings incorrectly attributed, generally, of course, in favor of the most exalted names. Giovanni di Paolo, however, escaped this fate, and the two

little pictures in question are rightly ascribed to him, although No. 52 is qualified by the phrase "attributed to."

The more characteristic of the two paintings is No. 51, which measures 8 inches by 11 inches, and represents Saint Catherine of Siena pleading before Pope Gregory XI the cause of the Florentines. At the left kneels Saint Catherine, who died in 1380, but was canonized only in 1461. Standing before her is the Pope attended by a prelate and two cardinals. The Pope, held in "Babylonian Captivity" at Avignon, is evidently much impressed by her argument, which she emphasizes with a gesture of her right hand. The background represents a room with a street scene visible through a doorway at the left. As illustration the painting has the merits of its kind. It is attractive in color and painted with the artist's usual crisp touch, but on the whole it is not a particularly thrilling performance.

The second panel, No. 52, is slightly larger, measuring 8 inches by 15 inches. It has for its subject the decapitation of some sainted bishop, who kneels meekly in the foreground, while at his side the executioner stands with drawn sword ready for the blow. At the right is a soldier and at the left a group of his fellows, their bodies conveniently hidden behind enormous shields blazoned with the traditional scorpion. At the left, in front of his men, stands the wicked emperor or captain, a laurel wreath around his head, a baton in one hand, the other pointed in command. A barren hillside and two birds flying against the sky complete the picture. The facial types are a little more suave than is usual with Giovanni and recall somewhat the manner of Sano di Pietro, with whom Giovanni is known to have worked at times. The composition is happier than in the preceding work, and as an example of decorative illustration the picture is interesting.

Of greater importance are the four paintings in New York. Two of these are owned by the Metropolitan Museum. An early work of the master is a large upright panel with gold background, $58\frac{1}{2}$ inches by $38\frac{3}{4}$ inches, somewhat injured along the margins and in a modern frame, representing Saint Francis of Assisi and the Apostle Saint Matthew (Fig. 2). The latter stands at the left holding in both hands a crimson-bound book. He wears a blue robe and over this a mantle, yellow in the lights, turning to olive and dark green in the shadows. The strong modeling with change of hue gives vivacity to the drapery, although the colors in themselves are not very bril-



FIG. 1. GIOVANNI DI PAOLO: SHIPWRECKED MARINERS.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 2. GIOVANNI DI PAOLO: ST. FRANCIS AND
ST. MATTHEW.
Metropolitan Museum, New York.



Fig. 3. GIOVANNI DI PAOLO: THE NATIVITY.
Collection of Mr. Grenville L. Winthrop, New York.

liant. The drawing of the folds is calligraphic but beautiful in line. The red book is not a happy note, but is improved by repetition. Saint Francis, who stands on the right, holds a volume bound in the same deep scarlet, and the marbled base upon which both figures stand is of the same color, although subdued by the black veining.

Saint Francis, who indicates his pierced side with his left hand, wears a light brown robe. The flesh passages are modeled in the usual alternation of hot and cold, pink in the light, greenish in the shadows. The panel evidently formed part originally of a large altar-piece. The figures are not without hieratic dignity, and the drapery, particularly Saint Matthew's mantle, is drawn with a sense of pattern which bespeaks the skilled decorator.

The familiar criticism is true, nevertheless, that as a rule Giovanni's larger works lack the winsomeness, the charm of personality which characterize the general run of his smaller productions. The Museum is fortunate in owning one of the most attractive paintings of this kind, the *Paradise*, formerly in the Palmieri-Nuti collection at Siena. This delightful little painting, which measures $17\frac{1}{2}$ inches by $15\frac{1}{4}$ inches, was shown at the *Mostra d'Arte* at Siena in 1904 and acquired by the Museum two years later. The panel is incomplete on the right margin and probably formed part of a *gradino* similar to the well-known painting by Giovanni in the *Belle Arti* at Siena, with scenes from the Last Judgment. In the centre Christ is enthroned as Judge; on the left, the elect enter Paradise; on the right, the damned are punished in the yawning pits of Hell. The similarity between the *Paradise* in the Metropolitan and the representation of the same subject in the painting at Siena is marked, although the former picture is stronger in color and a little more worldly in sentiment. Both pictures show the influence of Sassetta. The *gradino* in Siena would appear to have been painted in 1445 for an altar-piece originally in San Domenico, and approximately the same date may be assigned to the *Paradise* in the Metropolitan.

As a piece of decoration the Metropolitan's picture has the fascination of early Gothic tapestries, but the colors are richer, more enamel-like than the weaver's skeins permitted. Although the composition is developed freely without much preconception as to plan, the figures are agreeably "spotted" against the flowering lawn, and a certain unity is secured by the repetition of trees bearing golden fruit, silhouetted against the deep azure of the sky. Gigantic flowers, lilies,

pinks, primroses, violets, carpet the dark ground, while rabbits scamper among the blossoms. Truly it is a pleasant garden where, to quote Folgore da San Geminiano:

" . . . tender damsels with young men and youths
Shall kiss together on the cheeks and mouths
And every day be glad with joyful love."

And as for that, of course, humble anchorite and monk, abbess and nun, cardinal and pope, and all the happy throng shepherded in their naive embraces by angels with shining wings!

More reticent in color is the Nativity (Fig. 3) in the collection of Mr. Grenville L. Winthrop of New York. The Virgin's blue mantle and crimson gown, Saint Joseph's pink tunic and orange-yellow cloak, the trailing rose-colored draperies of the angel, are the only passages of strong color, but their quality is enhanced by their sombre background, the olive, browns and greens of the hillside, the grayish violet and brown of the thatched shed. Behind the stabled animals is a valuable accent of black, a note which gives vitality to the delicacy of the general color scheme. The composition is developed with considerable originality, although the separate parts are thoroughly familiar. The landscape illustrates a mannerism much in favor with Giovanni, who gives a feeling of depth to his backgrounds by representing the cultivated fields as rectangular areas seen in perspective, their diamond shapes accentuated by the narrow paths surrounding them. In the drawing of the supports and cross-beams of the shed the artist shows glimmerings of further interest in perspective. The Virgin, too, is less schematic than usual and suggests Florentine prototypes. Mr. Winthrop's picture, which measures 11 inches by 9½ inches, is a charming example of Giovanni's mature work.

MATTEO CIVITALE · BY WILHELM R. VALENTINER

TO the uncritical friend of art the superiority of primitive works compared with works of later periods lies in their sincerity and directness of expression. If we look more closely, this impression of the simple and straightforward character of the early artists will hold in only a few cases. We must differentiate between the effects which the story produces and those of the art medium through which the artist saw it (what we may call the icono-



Fig. 1. MATTEO CIVITALE: FAITH.
Bargello, Florence.



Fig. 2. MATTEO CIVITALE: MADONNA DELLA TOSSE.
Church of the Trinity, Lucca.



graphical and technical tradition). We have to consider besides that which has been added by the artist's personality. Thus we may easily deceive ourselves in mistaking the nature of the story and of the art medium for the spirit of the artist's personality. For the stories of Christ and the Madonna, the constant themes of early art, if comprehended in the simple religious sense in which they are told in the Bible, seem to point in the direction of an art full of touching humanity. Also the tradition which the artist had to follow was so strong and splendid that it appeals to us unaided by his individuality, as, for instance, in Byzantine art.

It cannot be denied, however, that in the works of the Renaissance it is after all the character of the painter which is predominant, not the character of the story which he tells. No one now seriously believes that it is the pure spirit of Christian religion which gives character to the works of masters like Andrea del Sarto, Leonardo, or Raphael. Even such an artist as Botticelli, with all his intensity and passion, does not seem to come very near to the simplicity of Biblical Christianity. His nature and the natures of his companions were composed of too complicated elements to become reflections, in their expression, of a religion which was founded to impress the masses with fundamental principles of morality. According to the Christian idea we should expect to find in the representations of the Madonna, for example, expression of pureness of heart, of spirituality and noble resignation to a higher will. As a matter of fact we cannot find these particular qualities in works of art more frequently than we can in real life, as the artist cannot give out more of them than are in him. And why should these qualities have been found more frequently in earlier periods than now? Besides, these traits which are necessary for the representation of the Madonna are especially rare, as they require a nature not only very sincere, but, at the same time, almost feminine, so as to be able to identify itself with the sacrificing devotion of the mother.

Matteo Civitale, an artist too little known, is one of the few among the Renaissance sculptors whose nature seems to correspond completely with the Christian idea, adding to it (and this could not otherwise than be expected of an artist of the Italian Renaissance) a high sense of beauty.

It is characteristic that the master of this deep and simple religious feeling did not live in the main city of art development—

in Florence, but in the provinces—at Lucca. Big cities seldom produce characters of simple strong minds. Matteo Civitale's works have not the refinement of some of the contemporary Florentines like Rossellino and Desiderio. The hands of his figures are full and strongly built, like those of country people, not elongated and nervous to the fingertips like those of his Florentine fellow sculptors. No sparkle in the corner of the eye suggests worldliness. The eyelids of Civitale's Madonnas are dropping, as if to close out all but the spiritual world. The hair is not artfully arranged in thin individual plaits as in Rossellino's work, but surrounds a broad forehead with thick, flowing curls. The lips are not thin and delicate but full, perhaps rather protruding.

Goodness is a main characteristic of Matteo's female type. It becomes mere good nature in the men, who express less well his high abilities. The classical simplicity of their figures, expressed in a broad style of beautifully flowing draperies, gives them, however, a certain dignity which does not lack attraction.

Matteo's finest works in Italy are still to be found in Lucca, with the exception of the beautiful figure of Faith, the marble relief in the Bargello (Fig. 1). Besides this, his fame will always be carried by the two kneeling angels from the Holy Sacraments altar in the Cathedral of Lucca and the Madonna della Tosse (Fig. 2) in the Church of the Trinità there, which André Michel describes well with the words: "*l'expression en est si grave, si recueillie, si maternelle et si vrai^e qu'elle mérite de prendre rang parmi les plus émouvants chefs-d'œuvres; simple paysanne pareille à celles qui venaient implorer de la Vierge la guérison de leurs enfants malades, elle est belle du rayonnement de sa tendresse concentrée et pensive.*"

Matteo had also a fine sense of decoration and of architecture. This is seen in the pulpit of the cathedral of Lucca and in the small tempietto built for a holy painting of Christ in the same place, which show work of finest proportion and exquisite execution of detail. Nor did he lack the characteristic interest of the Renaissance artists in other fields of art outside of their own line. He helped to fortify his own city and build a bridge over the Sperlio. He was skilled in the art of printing and seems to have been one of the first publishers in Lucca, together with his brother.

If one remembers also that he made three fine tombs in Lucca and received in his later life a few orders from other cities, especially



FIG. 3. MATTEO CIVITALE: THE ANGEL OF THE ANNUNCIATION.
Metropolitan Museum, New York.



FIG. 4. MATTEO CIVITALE: THE VIRGIN (PART OF THE GROUP, FIG. 6).
Property of Messrs. Duveen, New York.

from Genoa, where he helped to decorate the chapel of Saint John the Baptist in the cathedral, we have given the main facts of his life. This seems to have been spent in a quiet, homelike way—he married twice and had six children—in his native town.

Those who are interested in more detailed accounts may be referred to the publication of Dr. Bode (*Denkmäler der Renaissance Sculptur*), who has done more for the study of the Renaissance sculptors than anyone else, and to Charles Yriarte, who has devoted a book to Civitale's works. Dr. Bode was also the first to give the right name to two of the works by this artist owned in this country, which had been attributed incorrectly. When he published his first study he said: "None of the important works by the artist have left Italy except a small terracotta sketch now in Berlin and a marble frieze in the South Kensington Museum." The three works which have come to this country within the last few years are more important and equal to the best sculptures by the artist in Italy. They are all executed in terracotta, which may have been a reason why Civitale's hand was not recognized in them at first, as all his famous works are in marble.

The Madonna adoring the Child in Mrs. Gardner's collection is as yet unattributed, while the Nativity in New York has been given to Francesco Laurana. If the Angel of the Annunciation in the Metropolitan Museum has not as yet been questioned as a work by Matteo Civitale, it is probably only because the artist is not known well enough to justify the trouble of sceptical critics.

The Angel of the Annunciation (Fig. 3) is, next to the Nativity by Antonio Rossellino, the most beautiful of all the Renaissance sculptures in the Museum. It is an angel of the type we dream of in our childhood, an innocent, childlike being combining in his features sweetness and dignity, protection and calm, a graceful figure full of unpretentious beauty, with rosy cheeks, golden hair, flowing garments; with sympathy expressed in the line of inclination of the head. He seems to take upon his own shoulders the burden of the message which he brings.

One would like to know how the Virgin, who completed the composition, composed with the position of the angel. The rhythm of lines which is now directed to one side only and is somewhat broken where the large wings are missing, must have been of exquisite harmony, especially in the original position of the group in a niche.

We are aided in our reconstruction by the remarkable work of Donatello in St. Croce in Florence, under whose influence Civitale must have worked. The round-faced type of angel as well as the general feeling reminds one of the great master, although the tragic character of Donatello's group seems to be replaced by tenderness and kind devotion due to the milder nature of the younger artist.

The relation to Donatello points to an early date in Matteo's career, and the similarity in style to that of the angels from the Sacraments altar in Lucca (1473) confirms the dating in a period when the artist was in close connection as yet with the Florentine masters, especially with Antonio Rossellino, from whose art these types of angels are derived.

The group of the Madonna adoring her Child in Mrs. Gardner's possession (Fig. 5), however, must be somewhat later, as it shows the nearest relation to the Madonna della Tosse (1480). It is the time of the highest achievements of the artist, when his art was freed from outside influences and still preserved the religious enthusiasm of his youth. The work is hardly inferior to this masterpiece of the artist. Like the Madonna della Tosse it gains direct impressiveness through the human sentiment which speaks in the child language without transcription, language more natural and primitive than we should think possible in an art of such high technical skill. Already in a representation of the motive which differs from the usual scheme, the artist shows his desire to intensify the human side of the story. The Virgin adoring her child was a motive frequently depicted by the early masters, but none had ever thought of giving the child an active part in the scene.

The idea of the kneeling and praying child in place of the reposing one connects mother and child in a figurative as well as in a formal sense and finishes the composition in which Joseph is no longer needed. However incredible the response of the newly born child seems to be, there is something charming in the aspect of the nude awkward babe in all his helplessness filled with desires which only the mother can understand. Or was it the artist's idea to show how the Virgin taught the Child to pray? Or had he observed how children unconsciously imitate the mother's action? There can be no mistake of the feeling of the mother who stoops transfigured before her child. Hers is the happiness which only self sacrifice and renegation give. In giving herself up she receives her sacrifice back in the



Fig. 5. MATTEO CIVITALE: MADONNA ADORING HER CHILD.
Collection of Mrs. John Lowell Gardner, Boston, Mass.



Fig. 6. MATTEO CIVITALE: THE NATIVITY.
Collection of Mr. Thomas F. Ryan, New York.



ideal she has created. In this reawakening of herself lies, if we follow the idea of a modern philosopher, the true idealism which gives the radiant light to her face.

In the third work by Matteo in this country, the Nativity (Fig. 6), the artist goes back to the usual theme in which the Child reposes and Joseph is included in the scene. The three figures are now unfortunately separated, the Joseph and the Child being in the collection of Mr. Thomas F. Ryan, while the Virgin (Fig. 4) is owned by Messrs. Duveen. The style of the artist is still more simplified, the lines of the garments are reduced to a still smaller number, in the modeling of the face and hair all unnecessary details are eliminated. If we compare the Virgin with the one in Mrs. Gardner's group we find a younger type with more regular features. The hair which is arranged in a similar fashion in the back is lying closer, less curled; the dress shows the same cut in the neck and the openings below the elbow, but it fits more tightly and the folds are straighter. The evenness of the silhouette reminds one of Laurana and the group had undoubtedly been attributed to him on account of the similarity of the Madonna to some of his female portrait busts. Laurana was, however, in his free composition not as original and fascinating as in his portraits and lacks just that which is the strongest characteristic of Civitale, intensity of feeling. It is not impossible that Matteo, in his tendency to classical simplicity in later years, was influenced by the earlier artist. Another clue in this direction is given by the model of the Joseph, which is the same as one of the prophets by Matteo in the chapel of San Giovanni Battista in the Cathedral in Genoa. The work was therefore most probably executed about 1490, when the artist was engaged for this chapel. Recent researches seem to make it certain that Laurana had also been working for the decoration of this building, together with his supposed teacher, Domenico Gaggini. Although Laurana was there probably several decades before Matteo began his activity, and at this period spent most of his time in France, it is quite possible that Matteo may have come either in direct contact with his predecessor or in an indirect relation with him through his works.

It is interesting to compare this beautiful work with the similar composition by Rossellino in the Metropolitan Museum. The Florentine artist executed his figures in two-thirds life size, which, in itself, gives prettiness to the work; while Matteo selected a scale

somewhat more than life size, adding something of monumentality to the group. The Child of Rossellino's is a delicate, helpless creature, while Matteo's baby is well fed, with a kind smile and large astonished eyes. The Joseph of the Florentine group is undoubtedly a more interesting type than the peaceful and almost weak-looking Joseph of Matteo's. It is one of these splendid types of old men for which the Florentine school has been famous since Donatello's prophets on the façade of the Duomo.

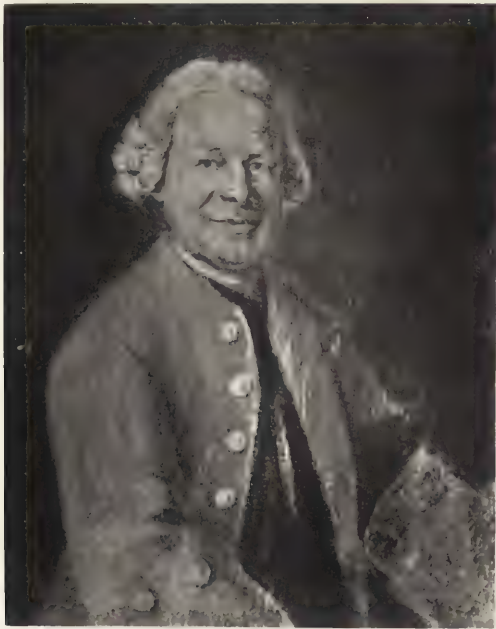
When it comes to the Madonnas it is difficult to say to which we shall give the preference. The purity, charm, and delicacy of the Rossellino Madonna has hardly been surpassed in the wonderful series of Madonnas of Florentine sculpture. In depth and sincerity of feeling Civitale's Virgin, on the other hand, cannot be equaled. She is more maternal, more devoted than her Florentine sister, though without her exquisite beauty. Comparisons, however, if we have to do with really great works, are of use only in description. The real enjoyment of a work of art comes from some, often indefinable, inherent quality of the work itself, which draws from us the word incomparable.

NOTES ON A DRAWING BY COCHIN AND ON TWO BY PERRONEAU · BY A. E. GALLATIN

I

OF great interest is the crayon drawing of Voltaire and Madame Denis (his niece) by Cochin, which is here reproduced for the first time. It was given by Voltaire to neighbors of his residing at Pregny, near his own estate at Ferney, in the environs of Geneva; it is now in the New York Historical Society, having been presented by descendants of these neighbors. This drawing is executed in black crayon, with touches of red pastel on the two faces, and measures $4\frac{1}{2}$ inches in height by $6\frac{1}{2}$ inches in width (Fig. 3).

Charles Nicholas Cochin, *fls* (1715-1790), the famous French engraver of the eighteenth century, also won much renown as an artist in crayons. In Bryan's Dictionary of Painters and Engravers we read of him that "there were, moreover, but few celebrities of the period in France whose portraits he did not draw in pencil or in crayon, with much skilful delineation of character." This Cochin, the most renowned of his name, should not be confused with a num-



Figs. 1 and 2. J. B. PERRONEAU: ABRAHAM DE GALLATIN AND HIS WIFE.
Historical Society, New York.



Fig. 3. CHARLES NICHOLAS COCHIN: VOLTAIRE AND MADAME DENIS.
Historical Society, New York.



ber of other artists of the same surname, including his father, grandfather and great-uncles. Charles Nicholas Cochin, *fils* , is an artist held in the highest esteem by the connoisseur of French eighteenth century drawings, and additional importance attaches to a portrait by him when it is of so distinguished a subject as Voltaire. Several of his water-colors are in the Louvre.

II

The neighbors of Voltaire spoken of above, to whom he presented his portrait, were Abraham de Gallatin (1706-1791) and his wife, who are the subjects of the two drawings by Perroneau, which are also reproduced here for the first time. As is the case with the Cochin drawing, they are the property of the New York Historical Society (Figs. 1 and 2).

The work of Jean Baptiste Perroneau (1715?-1783), the rival of La Tour, needs but little comment; his crayon portraits in the Louvre are very well known. J. J. Foster, in his "French Art from Watteau to Prud'hon," says that "his talent is more delicate [than La Tour's], with a finer touch. . . . Has now a recognition of late years which places him in a high position amongst the French artists of his century." As regards the subjects of his drawings, it may be mentioned that de Gallatin was a member of the Council of Two Hundred in Geneva and that he was the grandfather of Albert Gallatin (1761-1849), the American statesman and diplomat.

The portrait of de Gallatin is in pastel and measures $7\frac{3}{4}$ inches in height by $5\frac{3}{4}$ inches in width. His coat is a faded gray-blue, with brass buttons. Under his arm is a black hat; the wig is gray, the waistcoat black, the background a reddish color. The portrait of his wife is drawn in black crayon, containing a little red pastel on the face; it is of the same size as the other drawing.

TWO WHOLE LENGTH ENGLISH PORTRAITS IN THE FRICK COLLECTION • BY W. ROBERTS

AMONG the many fine pictures in Mr. H. C. Frick's collection are two imposing whole lengths which stand out in strong relief as representative examples of two of the three great founders of the Early English school of portrait painters—Thomas Gainsborough's Hon. Frances Duncombe (Mrs. Bowater) and George Romney's Lady Milnes (Figs. 1 and 2). Both are typical examples of the artists when they had reached the height of their fame. The Gainsborough portrait is especially interesting, partly on account of the extraordinary adventures through which it has passed almost unscathed, and partly because it is in itself an instance of the tenacity with which a false name adheres to a picture. To establish the identity of the portrait it is necessary to enter somewhat fully into details.

The Duncombe family was established for centuries in the County of Buckinghamshire, the first mentioned in the Court Rolls of the Manor of Ivinghoe being William Duncombe, *temp.* Henry V, A.D. 1422. The successive heads of the family acquired large estates in the County and contracted various wealthy marriages with members of the titled and untitled aristocracy of Great Britain. Sir Charles Duncombe, M.P., who died in 1711, was Lord Mayor of London in 1708, and his younger brother Anthony married the eldest daughter and co-heir of the Hon. Frederick, second son of the first Lord Cornwallis. The only male issue of this marriage was Anthony Duncombe, who was elevated to the peerage on June 23, 1747, as Lord Feversham of Downton, Co. Wilts. He was married three times, and his only daughter by his second wife, Frances, daughter of Peter Bathurst of Clarendon Park, Wilts, was the Hon. Frances Duncombe who was born on November 12, 1757 (her mother died nine days afterwards); whilst by his third wife, Anne, daughter of Sir Thomas Hailes, Bart., he had an only child Frances (afterwards Countess of Radnor). The Baron died on April 18, 1763, when the title became extinct. His estates were inherited by his two co-heiresses. The Dowager Lady Feversham married secondly as his third wife in July, 1765, William, second Viscount Folkestone (who was created Earl of Radnor, October 31, 1765); and just a year after his father's death, John, second Earl of Radnor, married



Fig. 1. THOMAS GAINSBOROUGH: MRS. BOWATER (ALSO CALLED THE HON. FRANCES DUNCOMBE).
Collection of Mr. Henry C. Frick, New York.

(24 January, 1777) the only child of his step-mother. Thus we have the curious, and very unusual, instance of a man's mother-in-law being also his step-mother. The Countess lived until June, 1795.

Gainsborough painted a number of portraits of the Radnor Duncombe families from 1773 to 1778. One of these portraits is of the Hon. Frances Duncombe in the series of six family portraits (each 30 in. by 25 in.) done for the Earl of Radnor from 1773 to 1776, and for which the Earl paid £250 in September, 1774. These portraits are now at Longford Castle, near Salisbury. The only Gainsborough portrait with which we are now particularly concerned is another and later one of the Hon. Frances Duncombe, a whole length painted for herself about 1777-8. Soon after it was painted she was betrothed to the above-mentioned Jacob, eldest son of the first Earl of Radnor. According to a statement in the fine "Catalogue of pictures in the collection of the Earl of Radnor," 1909, (Vol. II., p. 84,) her fiancé intercepted a letter to her from a Mr. Arabin, and while the family were living together in Grosvenor Street, London, Lord Radnor handed her the letter, saying, "What is the meaning of this; what have I or my son done to you that you should treat us in this manner, Miss Duncombe?" She fainted and was turned out of the house and the engagement broken off, the fiancé consoling himself later on with the step-sister. According to a tradition in the Radnor family, the Hon. Frances Duncombe is said to have lived at one time under the protection of an Elector of one of the German States. However that may have been, it is certain that the Hon. Frances Duncombe did not remain single long after her sister became Countess of Radnor, for in or about the year 1778, she married John, eldest son of Edward Bowater, and from the fact that his wife's settlement was executed, July 30-31, 1778, after their marriage, it seems probable that the wedding was a clandestine one. The marriage must have been an unhappy one, for a letter dated November 5, 1806, from Mr. Bowater to the Earl of Radnor has been preserved which shows that at that time, in spite of his wife's considerable fortune, he was actually in the Fleet Prison, London, for a debt of £600. They were presumably living together at this time, for Mrs. Bowater added a postscript to her husband's letter. Mr. Bowater, who had a residence in the Edgeware Road, London, died at Ramsgate on June 22, 1810. Mrs. Bowater died at her seat, Dalby Hall, in Leicestershire on July 29, 1827.

Hitherto this portrait of the Hon. Frances Duncombe (Mrs. Bowater) has been assigned to "about 1774," but a cursory examination will show that it does not represent a girl of seventeen years of age, but a woman of at least twenty. It is in fact one of the many pictures which Gainsborough painted after he had settled in London, and the whole scheme of the picture is a replica of the magnificent whole length of the Hon. Mrs. Graham, now at Edinburgh and painted in 1775 or perhaps a little later. The fashion of the dress, even to the Elizabethan lace collar, is identical, the hair is dressed high and in the fashion which went out with the last years of the "seventies." The one slight difference is in the shape of the hat, which, however, is in each case trimmed with white pearls and adorned with white plumes. If in such matters one may venture on a guess, this is probably the as yet unidentified whole-length portrait of a lady which Gainsborough exhibited at the Royal Academy of 1777, No. 133. It is certain that the portrait dates from about that year. In quality, and in what may be described as melody of color, it forms a splendid pendant to the portrait of the Hon. Mrs. Graham, and even more than that portrait does it impress one with the delicious sense of movement and open-air vitality. There is the suggestion of "posing" in Mrs. Graham's portrait which is entirely absent from that of the Hon. Frances Duncombe.

No one approached Gainsborough in delineating the outward and visible signs of the essentials of the English aristocracy—the *hauteur*, the grace, the self-possession and the refinement found in no other race of women at that period. Opinions will differ as to whether the Hon. Miss Duncombe was a beautiful woman or not, but there can be no two opinions as to the beauty and artistic unity of the portrait as a work of art. It might be taken, along with the same artist's portrait of the Hon. Mrs. Graham, the group of Mr. and Mrs. Hallett, and one or two others, as a convincing proof that Gainsborough was the greatest of our three great portrait painters—and, also, that he was unexcelled in his landscape backgrounds. Gainsborough's passion for blue is especially noteworthy in this picture, for the dress is as blue as that of his early triumph, "The Blue Boy." Neither the portrait nor the background has the appearance of being built-up: both seem to have been thrown upon the canvas by the wave of a magician's wand. "Gainsborough's hand," as Ruskin has so finely said, "is as light as the sweep of a cloud, as swift as the

flash of a sunbeam," and "his masses are as broad as the first division in heaven of light from darkness." The scheme of this fine portrait is admirably seen in the accompanying illustration, but the luminous quality of Gainsborough's work can never be reproduced either by photography or by the most brilliant copyist.

The unhappiness which seems to have dogged the steps of the Hon. Frances Duncombe during her life was followed after her death by a series of misfortunes which attached themselves to her portrait. In 1788 a partition of the Feversham estate was arranged between the husbands of the two heiresses, when Dalby Hall was allotted to Mr. and Mrs. Bowater. As already stated, Mrs. Bowater lived here till her death in 1827, after which the Dalby Hall estate passed into the possession of a descendant of Lord Feversham's sister Anne, who married John Sawyer of Heywood, Berks, the Rev. William George Sawyer, who died on May 15, 1871, when the contents of the residence were sold by auction.

The Gainsborough portrait never left the house since it had first entered it. It hung there on the staircase, partly apparently as a convenient target for missiles of various descriptions. Fortunately the aim was always bad, for but little damage was done to the canvas and none at all to the portrait itself. At the time of the sale it was in a dilapidated state, and was purchased by two or three brokers for about £6. The late Henry Graves of Pall Mall bought it a few days afterwards for £150 (or, according to another account, £300) and almost immediately sold it for £1,000 to the seventh Earl of Chesterfield. Lord Chesterfield, however, died on December 1, 1871, before the bargain was completed, and in 1872 Mr. Graves sold the picture for £1,500 to Baron Lionel de Rothschild, who exhibited it at the Old Masters, Burlington House, in 1873, No. 120, as a "Portrait of a Lady in a Blue Dress," and in the present writer's copy of the Catalogue a contemporary critic has penciled the remark, "Very fine but not equal to Lord Templemore's blue lady." The story of the sale of the picture at Dalby Hall, and of its sale to Mr. Graves forms one of the romances of art; it is told at considerable length, and with some amount of exaggeration, in W. P. Frith's "Autobiography and Reminiscences," 1888, in the chapter entitled "A Strange Purchase."

About twelve years ago the picture was acquired by the late Mr. Charles J. Wertheimer, and for a time hung in Mr. J. P.

Morgan's house at Prince's Gate, London, but it was never actually in his possession. Even now a sort of fatality seems to dog it, for, for many years, and in spite of repeated corrections, it has been described in various books as a portrait of the Hon. Anne Duncombe (afterwards Countess of Radnor), and as such it was recently exhibited in New York. I can only pray that I may not be again called upon to correct a mistake which ought never to have been made! Yet still another misadventure has to be recorded in connection with this portrait. Robert Graves, A.R.A., began a line-engraving of the picture, but died in February, 1875, and it was finished by James Stephenson in April, 1875; an illustration of this half-finished plate is given in *The Printseller* of September, 1903. It was again engraved by J. Scott, and has frequently been reproduced in books on Gainsborough. It was exhibited at Messrs. Agnew's Galleries in 1902, at Burlington House once more in 1907, and at Berlin in 1908, and in each case under its wrong name.

In sharp contrast to the somewhat chilly beauty and dignity of the Hon. Frances Duncombe is the human touch of Romney's Mrs. (afterwards Lady) Milnes. All Romney's whole-lengths are essentially human. Those of Reynolds are often stagey or theatrical, and Gainsborough usually endowed with a dignity which, if absolutely true to life must have rendered the original sitters very trying people in real life—a little too angelic and superior for the slings and arrows of mundane existence. Romney's ladies on the other hand are always women who walked with men and found earth an eminently agreeable place to live in.

Though somewhat conventional in treatment, there is in the face and attitude a subtlety and charm which place it above the average of Romney's whole-lengths. The graceful sweep of the plain brown satin dress, relieved by the white puff sleeves, and the coquettish pose of the large black hat adorned with waving plumes of white ostrich feathers, constitute a decorative ensemble of the highest order and attraction. A veritable Lady Clara Vere de Vere in rank, dignity, "in glowing health and with boundless wealth," yet in his magic art we feel that Mrs. Milnes was above and beyond all a really human woman.

In the matter of lineage none of the women immortalized by Romney and his contemporaries could show a more venerable ancestry. She was a Bentinck of the ancient nobility of the Duchy of



Fig. 2. GEORGE ROMNEY: LADY MILNES.
Collection of Mr. Henry C. Frick, New York.



Guelder; a knight of the name is known to have possessed the Castle of Benting or Bentinck, near Gorssel between Oeverter and Zutphen, early in the fourteenth century. For many generations the family held a high position in Holland. A younger son, Hans William Bentinck was page of honor and subsequently adviser of William Prince of Orange, accompanied him to England after the accession of that prince to the English throne, and was created Earl of Portland in April, 1689. The Earl's eldest son of his second wife had residences both in England and Holland, one of which, Terrington St. Clements, Norfolk, was inherited by his own son John Albert Bentinck (1737-1775). The latter was a Captain in the Royal Navy, and a Count of the Empire; he married, in 1763, Renira, daughter of John Baron de Tuyll de Serooskerken.

The younger daughter, Charlotte Frances Bentinck, the subject of Romney's whole-length, was born in 1767 or 1768, and was married on November 13, 1785, to Robert Shore Milnes, son of John Milnes, J.P. and D.L., of Wakefield, a member of an old English family which had long been established in Derbyshire and Yorkshire. Robert Thore Milnes was born in 1747, and became an officer in the Royal Regiment of Horse Guards (Blue); in 1795 he was appointed Governor of Martinique. In June, 1798, through the influence of his wife's kinsman, the Duke of Portland, he was appointed Lieutenant-Governor, Lower Canada, but he was not popular personally in the Colony—"an easy, well-meaning man with talents scarcely above mediocrity, of no self-confidence whatever, and consequently easily influenced by the irresponsibilities about him" (Kingsford's "History of Canada"). He was created a Baronet March 21, 1801, and returned to England in August, 1805. He was granted two pensions on the English List in 1809, the first for £445, and the second for £557; his wife was in the same year granted a pension of £155, which continued after her husband's death. Sir Robert S. Milnes, who died on December 2, 1837, had five children, but his only surviving son died unmarried in 1841, when the title became extinct. Lady Milnes died at Tunbridge Wells on July 22, 1850, aged 82. Romney was probably indebted to his old friend and enthusiastic "trumpeter" Richard Cumberland, the dramatist, for introductions to the Milnes and Bentinck families. But Robert Shore Milnes was a patron of Romney in 1780, and it is curious to note that his town address at this time was that of his future mother-in-law, "at Mrs.

Bentinck's, Priory Gardens." During the next few years Romney painted various members of the Bentinck-Milnes families—not only Mrs. (Lady) Milnes's mother, Mrs. Renira Bentinck, but also her eldest brother, Captain (afterwards Vice-Admiral) William Bentinck. At about the time of her marriage in 1785 Mrs. Milnes sat to Romney for a half-length, of which two copies were also done. Most of the Bentinck-Milnes portraits by Romney were inherited by Charles Aldenburgh Bentinck, third son of the above-named Captain William Bentinck, and now belong to Mr. Henry Aldenburgh Bentinck. They are among the most beautiful of Romney's portraits still remaining in the possession of the family for whom they were originally painted. Colored reproductions of Mrs. Bentinck and the two earlier portraits of Sir Robert and Lady Milnes appeared in *The Connoisseur* of July and August, 1910.¹

¹ On May 4, 1788, as recorded in Romney's Ledger, the artist began two whole-lengths of Robert Shore Milnes and his wife. These were finished and sent to Wakefield on August 16, 1792, and were "paid for in full, 200 guineas, and interested draft at two months, May 12, 1796," the delay in payment being probably due to Mr. Milnes' absence from England. These two portraits were inherited by a collateral descendant, Monckton Milnes (Lord Houghton), the distinguished littérateur, and from him passed to his son, the Earl of Crewe. They remained entirely hidden at the Milnes' seat in Yorkshire until 1867, when both were lent to the South Kensington Portrait Loan Exhibition, and again appeared at Leeds in 1868. The Lady Milnes was lent to Burlington House in 1891, to the Grafton Gallery exhibition of "Fair Women" in 1894; it was again seen at Messrs. Colnaghi's in 1898, at the Romney Exhibition at the Grafton Gallery in 1900, and at Messrs. Agnew's in 1904. A fine mezzotint was engraved by H. S. Bridgwater in 1900. Since then the Earl of Crewe was induced to part with the portrait, which passed into Mr. Frick's collection and was exhibited at Boston in 1910 and New York this present year.

It is not difficult to detect a trace of pathos even in the beautiful and kindly face of Lady Milnes. We know little or nothing of her social life; she is rarely mentioned in contemporary memoirs. Her husband was not rich, his pension was a small one, so that they must have lived in considerable retirement. Lady Milnes experienced many sorrows; her third son died in 1813 of the wounds he received in the action with the American Army in Upper Canada, her second son was killed at Waterloo, whilst her eldest son died about four years after his father. Living for three-quarters of a century after she was painted by Romney, she must have been one of the last of his sitters. There is a much later portrait of her in Empire dress, but by an unknown artist, in the family collection of pictures at Welbeck Abbey.





Fig. 1. HOUDON: MADAME HOUDON.
Collection of Mr. J. Pierpont Morgan, New York.

WORKS OF HOUDON IN AMERICA: I—THE POR-
TRAIT BUSTS OF HIS WIFE AND CHILDREN · BY
PAUL VITRY

THERE is no French sculptor whose work is more popular in the United States than that of Houdon. The reason for this popularity is a simple one. Houdon was the first French sculptor to come to the young republic.

The great marble statue of George Washington which the State of Virginia ordered of him, a statue which stands in the Capitol of Richmond in the place for which it was intended, is a masterpiece of the highest rank. It would be worth while to study it closely and trace its reproductions, for it has been much reproduced. It would also be desirable to search in public institutions and private collections for the portrait busts or statues of eminent Americans which accompanied or followed the statue of Washington across the sea. (I intend to devote myself to this study and should gratefully appreciate any information or documents concerning such works of Houdon.) But the reputation of the French sculptor is also upheld in America by a series of works of a more intimate nature, which come close to his own life, and which, although less known and appreciated by lovers of art during his lifetime and in the following century, are, to the art amateurs of to-day, his most exquisite and choicest works, his true masterpieces.

As a result of the inevitable flow of the most precious art works of the Old World towards American collections the latter find themselves to-day in possession of an almost complete series of the portraits Houdon, in the quiet of his studio or of his home, made of his loved ones, his wife and children. It is this series to which we wish to call attention now.

It was shortly after his return from America that Houdon married a young girl named Marie-Ange Cécile Langlois, who must have been scarcely twenty years old, since the public registers describe her as "minor daughter of Jean Langlois, engaged in the King's business." We do not know the exact circumstances of her family, but may assume that the future Madame Houdon received a careful education. She certainly knew the English language and she published later a translation of "Belmour," a novel by Mrs. Dymmer. We also know that throughout the life and career of her

husband and particularly in the troublous time of the Revolution, she played an important part, and was often able to render him great service by her presence of mind, her calmness and intelligence.

We have described elsewhere¹ the rôle Madame Houdon played in her husband's life, and followed the vicissitudes of the original plaster cast of the bust which he doubtless made of her during the early days of their marriage, and which we assume to be the one which was exhibited at the Salon of 1787 and placed in the Louvre in 1909. We are certain that it comes from Houdon's own family through the estate of his youngest daughter, but we pointed out at the time that there was a terra-cotta replica of it in another branch of the family, that of Houdon's eldest daughter, who became Madame Henri Duval. Some four or five years ago, this terra-cotta bust became the property of Mr. Pierpont Morgan and is to be found to-day in the drawing-room of his New York house where I recently had the pleasure of studying it again, thanks to the kindness of the great collector's widow (Fig. 1).

This terra-cotta, mounted on a piédouche of gray marble, and bearing no signature, measures, not including the piédouche, about 38 cm. in height; it therefore is distinctly smaller than the Louvre plaster cast, not only on account of the contraction caused by the baking of the clay, but also because, in the process of putting in details which were certainly executed on the mould obtained directly from the original plaster cast, Houdon, for some reason, has cut down the chest, thus reducing its importance, perhaps as a question of propriety, since the original model shows the bosom uncovered, or because, as a matter of technique, there was danger that this beautiful part might lose some of its beauty in the baking process. This copy is no ordinary cast, but it is given an incomparable value by the high quality of the retouches executed with the chisel, and certainly by the artist himself, which accentuated certain details, restored the vivacity of the eyes and of the wonderful smile, brought out the character of the hair, and the delicate and "telling" modeling of the flesh.

Under this slightly reduced form, which may be truer to life, the work is perhaps less striking and has less exuberance of life than the Louvre example, but it offers a certain intimate quality, a

¹ Houdon portraitiste de sa femme et de ses enfants.



Fig. 2. HOUDON: SABINE HOUDON.
Marble bust in the collection of Judge Gary, New York.



Fig. 3. HOUDON: CLAUDINE HOUDON.
Collection of Mrs. Philip Lydig, New York.

delicacy of execution and a charm of general effect which are truly unique.

Houdon was married, July 1, 1786. His eldest daughter, Sabine, was born in the spring of 1787, and it was during the following winter that he modeled his first bust of her. It was not his first attempt in child portraiture, for as early as 1775 he had exhibited at the Salon the bust of a child of the Viscount of Noailles, and two years later the exquisite busts of the Brongniart children. But he certainly never put into the presentment of a child more tenderness and more exquisite charm than he did into this likeness of his first-born. Besides, he took the child at a period of its life very rarely selected by artists for expression in a permanent and noble material like marble. He himself emphasized this unusualness and peculiarity by the very mention which he made of the bust in the catalogue of the Salon of 1789 where we read under Number 246—*Head of a child ten months old. Marble. Small scale.*

As, on the other hand, the little girl, with her great big round baby's head, firm cheeks and straight hair, looked rather more like a boy than a girl, the inscription on the back of the marble reads: *Sabinet Houdon*, with the date 1788. This playful "Sabinet" instead of "Sabine" is an intimate touch which reveals the father. It was this bust which remained in Houdon's hands and became the property of Sabine, either at the time of her marriage or at the death of her father in 1828. We have noted that in 1805 she married a literary man named Henri Duval. It was in the possession of one of her grandsons, Henri Perron, that the bust was found, less than ten years ago, through the intelligently directed curiosity of M. Jacques Doucet. All know what a success this unexpected work of art obtained in the midst of the highly sophisticated collection of the Parisian art lover, and the large price it brought at the sale of his collection in 1912. It holds a place of honor to-day in the drawing-room of Judge Gary, of New York. The little marble is mounted on a rather simple piédouche of dark-blue marble similar to the one usually found under the busts of Houdon which were not intended for sale or for great personages; the total height is 34 cm. It is an exquisite bit of sculpture in which the artist has reproduced with rare felicity the soft childish milky flesh, the deep dimples of the little chest, the full cheeks, the saucy little nose, the mouth already so expressive of individuality, and the won-

derfully rendered closely clinging hair, which hardly conceals the carefully studied conformation of the little skull (Fig. 2).

All these purely sculptural qualities, in addition to the qualities of sentiment already noted, justify the extraordinarily high opinion in which this very rare piece of sculpture is held.

When we wrote of it, in 1906, at the time it came to the Doucet Collection, no replicas of it were known, but in Houdon's work absolute uniqueness is uncommon. Especially in the bust of his family, for he had three daughters, all whom might well possess, if not duplicates, at least copies, made in different materials. And then one must take into consideration the possibility of copies which Houdon did not scruple to sell to the amateurs of his day.

There was at the sale of the Decourcelle Collection, in 1910, a plaster replica of our bust of little Sabine which bore the red wax seal of Houdon's studio, and, in the Pierpont Morgan collection exhibited at the Metropolitan Museum, there are two terra-cotta busts of children by Houdon mounted on piédouches of dark-blue marble, one of which is a copy of our little bust. It bears, to be sure, neither signature nor mark, but may have possibly been shown, together with its companion bust, at the sale which Houdon himself had in 1795. (In the catalogue we find mention of two busts of children in terra-cotta on piédouches of that kind.) It is also possible that these two little busts, whose exact source is not known to us, were in the possession of one of Houdon's daughters, perhaps the second one, who is the model of the second bust. At any rate, perhaps because they have suffered by overcleaning, they cannot be considered as very good examples.

This second daughter, Anne-Ange, was born the 15th of December, 1788, and Houdon made a bust of her, similar to the Sabine bust, but probably at a slightly more advanced age. We know of no dated copy, but may assume that it is one of the busts of children which were exhibited at the Salon of 1791. Times were hard then, orders were few, Houdon's clients were becoming scattered, and he might well busy himself with such intimate works; and it is quite possible that, owing to the material difficulties under which he labored, the question of expense did not allow him to execute them in marble. In any case, we know this bust of Anne-Ange only in the form of a certain number of plaster casts, one of which, bearing the mark of Houdon's studio, came to the Louvre in

1905 shortly after the bust of Madame Houdon. It came from M. Henri Perron, brother of M. Auguste Perron, whom we have mentioned, and consequently from the grandson of Sabine (Madame Duval). The second terra-cotta of the Pierpont Morgan Collection is identical, though a little smaller, with the bust of Anne-Ange in the Louvre. It seems permissible to suppose that it belonged to her. She married Louyer de Villermay, a physician well known under the reign of Louis Philippe. Their son married a Mademoiselle Berthe de Moréal, who took religious vows after his death so that her property was divided among the members of her family. We have recently discovered some pieces coming directly from Houdon's studio, in the collection of the Countess Fournier Sarlovèze, her cousin. This bust of the second daughter, which, although not the best of the series, is nevertheless very lifelike, was followed soon after by the bust of the third daughter, Claudine, born on the 27th of October, 1790. Perhaps this third bust also appeared at the Salon, either in 1791 or 1793. In this case also the child is represented as extremely young, but with this difference in the presentment, that the chest is covered with a little kerchief crossed in front, an arrangement which recalls the soft and enfolding draperies of certain large and more official busts of the artist. The little head, slightly raised and with a certain animation in the eyes and mouth which differentiates it from its predecessors, is equally amusing and lifelike, and it also has a certain little masculine air which accounts for the mistake often made as to the real sex of the child. Of this bust we know of no copy in marble. We have found several terra-cotta ones in different branches of the family of Houdon. M. Jacques Doucet had a plaster copy which came from M. Raoul Perrin, who was on his mother's side a grandson of Claudine Houdon. The latter had married the archæologist Raoul Rochette, and their two daughters married M. Perrin and the engraver Calamatta.

Another copy of the Claudine bust, whose origin we do not know, belonged to the Pierre Decourcelle Collection. Sold in 1910, it now belongs to the collection of Mrs. Lydig (Fig. 3) and figures in the fine catalogue Dr. Valentiner made of that collection.¹

It is difficult to say decisively which of these two plaster casts may be considered as the original.² So far as we are able to re-

¹ No. 50. Said by mistake to represent a young boy.

² The bust of the Doucet Collection was not designated in the catalogue as an original cast.

member they present the same qualities, suppleness of modeling, delicacy and precision of features, and that patina which results from a certain proportion of the coating applied to the plaster having penetrated into it, and given it a quality which art lovers appreciate nowadays as much as the qualities of terra-cotta itself. Both certainly came from Houdon's studio and bear in certain fine retouchings the true mark of the hand of the great sculptor.

SOME EXAMPLES OF SUNG POTTERY RECENTLY ON EXHIBITION IN NEW YORK · BY GARRETT CHATFIELD PIER

TO such as could feel and respond to the reticent beauties of Sung pottery the recent exhibition of the Japan Society must have afforded a thrilling experience.

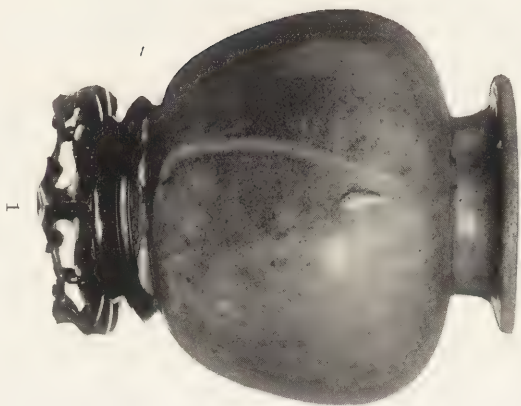
Perhaps the most noticeable feature of the collection as a whole was the marked feeling for restraint in the color glazes. Here were grouped, as only an Oriental can group colors, the clouded lavenders and moonlight whites of Chün, the imitative streaked and mottled wares of Chien, the mellow cream-white Ting and Tz'u creams, browns or blacks; the tender greens of Korea and their singularly pellucid inspiration, the jade-like *céladons* of China.

In this feeling for subdued though none the less rich color-glazes the Sung potters of Kai-fêng and Hang-chou appear to have been moved by the same subtle appreciation for form as one finds in the superb pictorial productions of a Li Lung-mien, Hui-tsung or Mi Fei. Yet these great Sung artists, inimitable masters of line and rhythm, made comparatively little use of color. The varied shades of scented black *sumi* better suited their vigorous brushes. In the recent exhibition the most striking examples of the pale moonlight-white Chün-yao was the large vase (Fig. 1) and the Chün "Imperial ware."¹ The richest expressions of Imperial Chün were the pair of tall flower-pots and saucers, and a vase of ancient bronze form, all three loaned by S. Yamanaka, Esq. In these last the intermingling colors of the glaze run gamut through every imaginable shade of red and blue; from coral through strawberry to a deep ruddy-purple; from turquoise-blue through lavender to the tender moonlight white, the *yueh-pai* of the Chinese. In

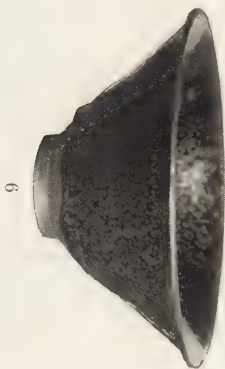
¹ Reproduced in Hamilton Bell's article in this magazine, Vol. I, pp. 189 and 193.



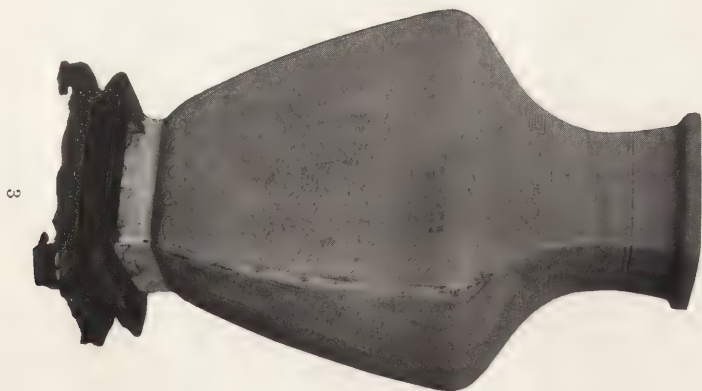
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3

WARE OF THE SONG DYNASTY.
1. Chün-yao. 2. Kuan-yao. 3. Ting-yao. 6. Chien ware.
From the Samuel T. Peters (1 and 3) and Charles L. Freer (2 and 6) Collections.

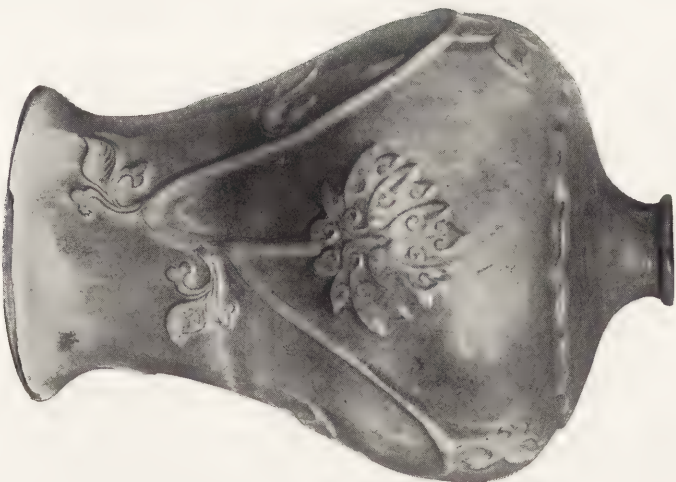




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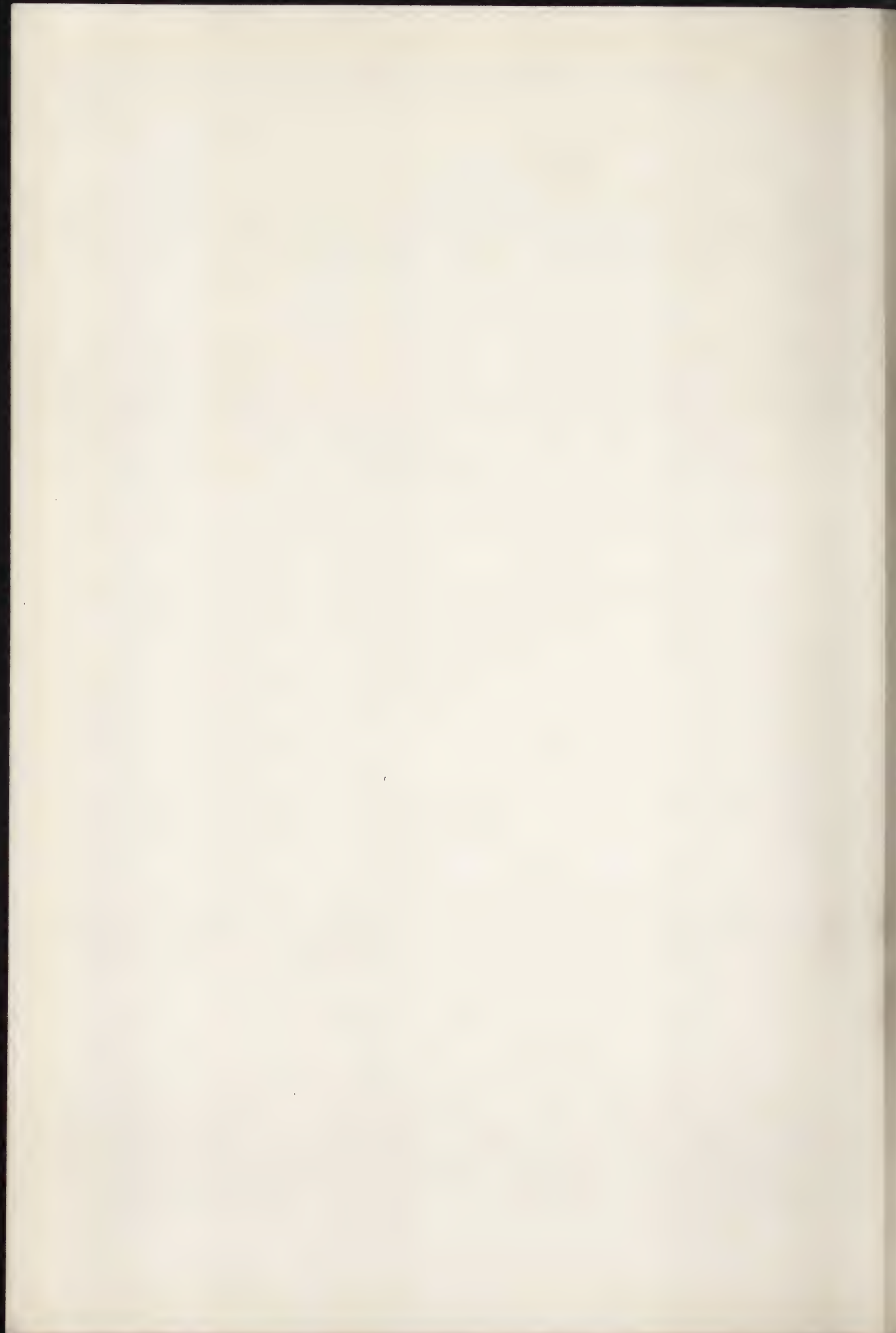
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8

WARE OF THE SUNG AND YÜAN DYNASTIES.

4. K'ian-guan (?) ware. 5. Tz'u-chou-yao. 8. Kuanlung ware.
From the collection of Mr. Samuel T. Peters.



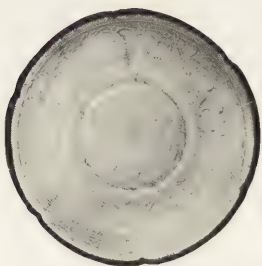
nearly all five examples of this richer type of Chün-yao the various colors appear to have bubbled up under the heat of the furnace and to have spread downwards in rich and unctuous streams or "runs" of the most indescribable beauty. It not infrequently happens that a thin line of olive-green surrounds the upper edge of the compact Imperial ware, a happily contrasting shade which but serves to accentuate the warm and varied tones of the intermingling clouds of red, purple and blue which constitutes the glaze proper. This latter note is due to the thinning of the translucent glaze which allows the *pâte* below to become visible. Of the Kuan kilns we have a splendid example in the large vase loaned by the Smithsonian Institution (Freer Collection), illustrated under Figure 2. Here we have the "brown mouth, iron foot and tinge of red" of the fên ch'ing colored Kuan-yao as recorded by ancient Chinese connoisseurs. This vase consists of a finely kneaded reddish-brown *pâte* moulded into a rectangular form somewhat suggesting a flattened pear and covered with a large-crackled gray glaze of a peculiar lard-like quality. The "tinge of red" appears near each of its tubular handles, where a warm flush of softest rose-pink seems to swim in the opaque gray glaze.

Of the oft-discussed Ting-yao of Chihli the exhibition provided a number of rare examples. Chief among these were the exquisitely thin tea-bowls decorated with floral, bird, diaper or fret designs impressed in the eggshell-like body or engraved with strokes "as fine as bamboo threads." The vases of this type commonly preserve the forms of ancient bronzes. Like the bowls their decoration consists in the main of floral, diaper or fret designs moulded in low relief or etched with the point. The latter method of decoration is illustrated in the tall vase loaned by Samuel T. Peters, Esq., (Fig. 3,) which is a not unworthy mate to the rare "ostrich-egg" vase of Ting (?) type owned by the same collector (Fig. 4). In these various bowls and vases the decoration appears to have been a secondary matter with the ceramist; the color and texture of the glaze was his chief concern. For, as we have said above, the Sung potter cared comparatively little for anything in the nature of elaborate ornamentation. The beauties of the glaze-color itself contented him. Yet sketches in brown and black, both in slip and engraved with the point, appear frequently upon the ivory-white Tz'u-chou ware. Of the engraved type, Figure 5 shows a large water-jar of reddish yellow *pâte* covered with an ivory-white slip itself well-nigh buried under a coat of rich

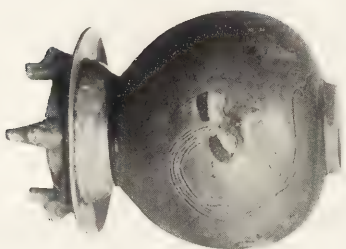
brown. Through this upper coat in *graffiato* style were etched dainty floral arabesques and large circular medallions filled in with figure and landscape designs. The other method of decoration is represented in the five examples of Tz'u-chou ware loaned by Samuel T. Peters, Esq. The charming inscription surrounding one of the smaller pieces is worthy of the refinement of the unhappy Kiso's days: "Cultivate politeness, for it is the perfume of flowers."

The most admired survivals of the famous Chien-an *fabrique* were four lustrous black or warm brown tea-bowls loaned by the Smithsonian Institution (Freer Collection). In these the paste is dark and compact, the glaze thick and of striking brilliancy. One of the bowls (Fig. 10) is wellnigh covered by a glossy black glaze which flashes like silver or shimmers with rainbow tints of rose, emerald green or blue according to the angle at which it is held. The type corresponds no doubt to that of the bowls referred to by Tsai Hsiang in the "Cha Lu," where he says: "The cups made at Chien-an are bluish-black in color and marked like the fur of a hare." Had the old writer likened this elusive *reflet* to the sheen of the silver-fox's pelt he had been nearer the mark. One other "slow-drying cup" of this type was of fine dense stoneware pâte entirely covered with a glaze of warm brownish-black and mottled at intervals with flecks of drab frosted with green. Here was a glaze that again recalled ancient Chinese dissertations upon "hare's fur" and "partridge mottled" glazes, to which latter class indeed the bowl no doubt belongs.

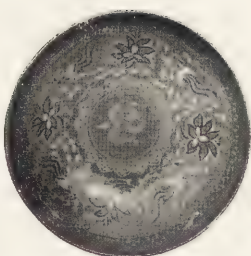
A not uncommon type in American collections is represented by the baluster vase illustrated under Figure 8. This not ungraceful piece has a dense stoneware body embellished with a bold scroll of lotus design modeled in low relief in the paste and covered throughout with an opaque small-crackled glaze of palest lavender-gray. It represents one of the Kuantung kilns of Yüan date (14th century). And last the *céladons*. Of early Lung-ch'üan ware the tall Sung vase, Figure 9, is a most beautiful and perfect example. Graceful in form and carved in the paste in relief with boldly drawn peony scrolls this grand specimen of the Liu-t'ien kilns is covered throughout with a translucent glaze of faint bluish-green. Four similar vases we recently saw among the countless treasures of the great Myô-shinji Temple, Japan. Even earlier in date perhaps was the shallow tea-bowl loaned by Howard Mansfield, Esq., an olive-green *céladon* (gone brown) stamped through the glaze with a seal mark (Tien-



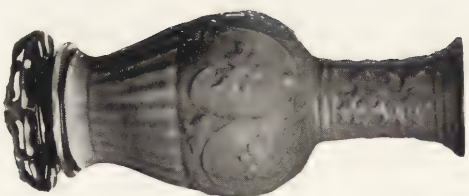
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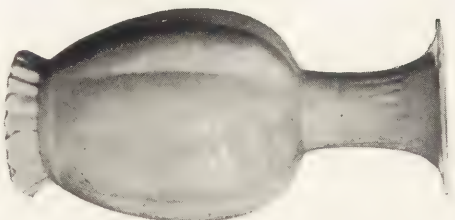
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12

WARE OF THE SUNG DYNASTY (7 AND 9) AND THE KORAI PERIOD (10-13).

7, Pai Tingyao. 9, Lung-ch'uan. 10-13, Korean.
From the Samuel T. Peters (7 and 9) and the Charles L. Freer (10-13) Collections.



hsin). In company with the two Sino-Korean bowls loaned by Samuel T. Peters, No. 310 of the catalogue, this frosted and age-stained tea-bowl may date from the Northern Sung Dynasty.

And this passing reference to the Sino-Korean and Lung-ch'üan type of *celadon* leads quite naturally to the imitative Korean *celadons*. Figure 10 illustrates what historical documents would have us believe was the ware most highly prized by the Koreans of the Korai Epoch, 913-1392. This is the plain gray-green *celadon* entirely free from the black and white inlay so commonly associated with Korean ware of this type. Mr. John Platt says¹ that "the earliest Korean porcelain was undecorated, and that it had a hard gray proto-porcelain body, which invariably showed the iron color where exposed to the heat of the kiln and not covered with glaze. The glaze was of a very soft uncrackled texture, the best color being usually either green or blue, both of them generally merging into a soft gray. There is also evidence that the pieces of a single color, with engraved scroll work and modeling in low relief, were of an early date, having been made before 1125 A.D."

In this connection the complete funerary equipment of a Korean of the Twelfth Century may throw some further light upon the dating of Korean *celadon*. For during our recent journey in the Orient we were offered the entire contents of a Korean tomb of that early date, with coffin, copper utensils, white marble funerary tablets, and a number of pieces of Korean *celadon*. In each and every case the pieces were light in weight, gray stoneware, soft gray-green in color and for the most part undecorated, though *mishima* work did appear in a few pieces. This find would seem to bear out the records of ancient writers who state emphatically that *undecorated celadon* was the most prized; the type inlaid with floral designs, etc., being but little considered. A unique example of *inlaid* Korean is illustrated under Figure 11.

Of the deservedly prized *haku-gorai*, Figure 12 provides at once a rare and exceedingly graceful example. Indeed, in respect to its purity of color, fineness of proportion and delicacy of texture we have seen but one example of "white Korean" which can be compared to it. We refer to a dainty melon-shaped vase and stand, snowy-white and of egg-shell texture, now in the collection of Takuma Kuroda of Tokyo, Japan.

¹*Burlington Magazine*, No. CVI, Vol. XX, January, 1912.

A PICTURE BY ALESSO BALDOVINETTI IN THE
JARVES COLLECTION IN NEW HAVEN · BY OSWALD
SIRÉN.

THESE is a picture, No. 42 of the Jarves Catalogue of 1868—a very interesting document in itself—which is ascribed to Masaccio. Its subject is thus given: "Infancy of S. John the Baptist." The incidents at the time of the circumcision are meant to be represented—Zacharias and a woman conversing in dumb show; Elizabeth talking to another woman, and pointing to the child, as if discussing the question of the name, etc. (See S. Luke 1.) In the background is a cistern of water, and the child, S. John, standing in it, supported by women—an incident, perhaps symbolic of the life of the man who was sent to "baptize with water."

There is no Italian picture of that time representing this favorite subject, the "Infancy of S. John the Baptist," which has any iconographic likeness whatsoever with this charmingly realistic *novelletta*. To represent S. Joseph as a Franciscan monk and to give him another friar as a companion at so intimate a family scene would have been too much, even for the boldest realist among the Florentines! It seems to me more probable that the subject is taken from the infancy of some later Italian saint, who perhaps in some way was connected with the followers of S. Francis. Not having had time or facilities to make any closer investigations, I must for the present leave the question of the subject open. And it is one of secondary importance, because the unusual charm and beauty of the picture does not at all lie in its "story," but in its highly imaginative interpretation of a scene of daily Florentine life.

Everything in this picture is just as it may happen any day in some old Florentine palace yard when the warm sunshine makes the walls glow, and the children play in full paradise costume. But there also is a sense of expectation, something of a poetic and mystic feeling suggested by the dainty little fellow crawling on the Persian carpet.

In order to prove my belief that this picture is a work of Alesso Baldovinetti, I must direct the reader's attention to his three well-known small pictures in the Academy in Florence, representing the Baptism of Christ, The Marriage of Cana and the Transfiguration. The second one especially offers very close stylistic relations with this



ALESSO BALDOVINETTI: THE INFANCY OF A SAINT.
Jarves Collection, Yale University.



picture. We observe at once that the *mise en scène* is very much the same; the festival is going on in an Italian palace of the same type as the one which is depicted from the outside in the Jarves picture; the architectural feeling is the same, and behind the figures is the same flowered tapestry we see behind the sitting woman; nothing could be more like than these architectural and decorative settings. Moreover, the very dainty figures, tall and with high waists, also prove the identity of the master. In these very early works we already recognize Baldovinetti's well rounded and full type of face with almost swollen cheeks, a somewhat aquiline nose and small mouth. Still more characteristic are the very prominent hands; so thin, flat and without structure that they hardly can be used as prehensile organs, but which appear very beautiful when lifted in prayer—as may easily be observed, both in the Jarves and in the Florentine examples. The peculiarly plastic treatment of the folds, especially in the red mantle of the sitting woman, appears quite the same as, for instance, in the artist's big Annunciation in the Uffizi—another comparatively early work of this rare master. Thus we discern in this picture more of the influence of Andrea del Castagno, the great plastic among the Florentine painters, than of Domenico Veneziano, the most accomplished technician and colorist. (It is only to be regretted that the Jarves picture has lost much of those soft transparent glazes which give such an unusual pictorial charm to his early works.) Finally the child, the most important personage in the picture, is worthy of special attention as being extremely characteristic of the master. His soft white limbs most carefully modeled (I would almost say, as if turned in wax) and his big head are the same as in Baldovinetti's earliest Madonnas in the Uffizi and in the Musée André in Paris. But in these somewhat later works Baldovinetti has already lost something of that poetic sentiment and delicacy of drawing which lift his early works to the highest rank in early Florentine art.

The small pictures in the Academy at Florence were painted *circa* 1447, when the master was twenty years old; they are filled with all the charm of the first creations of a youthful genius, but lack the plastic qualities and the space values which enchant us in his maturer work. The Jarves picture combines the lyric spirit with these later artistic attainments, and is therefore a work of the master's early manhood before he had lost anything of his imaginative spirit.

Its presumable date is about 1450, or a little later. If, through neglect and careless cleaning, it had not lost so much of its original pictorial beauty, it would be one of the most perfect specimens of Florentine art, and it is still, in spite of all, a most attractive and characteristic work of one of the rarest and most refined masters of the early Florentine Renaissance.

Note—The picture has puzzled many critics. Mr. Joseph Breck in an article in *Der Cicerone*, 1912, p. 133, thinks it the work of an Umbrian master, probably Benedetto Bonfigli, and pays special attention to the dragon and phenix pattern of the Asia Minor carpet.

NOTES UPON RECENT ADDITIONS OF IMPORTANCE TO AMERICAN COLLECTIONS

BOTTICELLI'S PORTRAIT OF GIULIANO DE' MEDICI. BY MARY LOGAN BERENSON

MR. OTTO H. KAHN has recently bought a portrait of Giuliano de' Medici, by Botticelli (Frontispiece). It is a work of art no less interesting than beautiful, and both to a supreme degree.

From two atelier or school versions, one at Bergamo and the other at Berlin, students of Italian art have been able to infer that the master himself must have painted the portrait of his talented young patron, but of this original no trace had been left, and it has long been given up as lost.

Nothing but the most convincing internal evidence could make one feel sure that Mr. Kahn's picture was indeed the unique original from Botticelli's own hand, but that evidence is too conclusive to admit of doubt. The excellence of line and modeling, and the nobility of interpretation of the character, could not derive from any but the highest talent, while the sign-marks of Botticelli himself are apparent in every detail. The functional contours, indicating the bony structure of the head, the firm modeling, with the minimum of shadow, of the brow and jaw, the massing of the hair, the sensitive outlines of nostril and mouth, are each and all equivalent to signatures by the master himself.

When we study the head in the Morelli collection at Bergamo, which is by Botticelli's most talented pupil, often called "Amico di Sandro," we see at once that the imitator took over only the general shape of the original, and missed, as indeed an inferior artist could

not help missing, the vital touch and close-knit structure. It would seem to have been painted not from the model, but from this picture, whereas Mr. Kahn's picture is convincingly a real person. The Berlin version is poorer still, and was probably a copy of the Bergamo picture.

An almost microscopic examination of the technique, along with the more obvious stylistic indications, leads one to the conclusion that the profile reproduced here was painted during the period between the circular "Epiphany" in the National Gallery and the so-called "Chigi Madonna" now at Mrs. Gardner's in Boston, that is to say, about 1475. We thus have a confirmation of the æsthetic impression that Botticelli was painting from the life, for Giuliano died in 1478, when he was twenty-five years old. For a man of to-day, especially for a Northerner, the portrait would be older than twenty-two, but we must bear in mind that people used to mature much earlier than they do now, and that even now an Italian face of this large-featured, bony type, is apt to attain a look of maturity even earlier than twenty.

As the illustration shows, this portrait is a bust profile of a young man who may well be not more than twenty-two or three. His face is turned to our left, his long black hair falls upon his neck, and he is dressed in a dark costume of the period, with a white undershirt showing at the neck. The eyes are expressive and drooping, the nose aquiline, the jaw prominent, and the lips almost breaking into a smile. The expression is proud, intellectual, refined, serene and a trifle cruel. The background is a brownish-grey. The picture has been transferred to canvas, but has suffered very little in the process.

Autograph portraits by Botticelli are rare, outside of the portrait-heads in some of his subject-pictures. As far as I can remember, there are but four known to us, and two of them are in America, the one under discussion, and the impressive portrait of Lorenzo Lorenzani, belonging to Mr. John G. Johnson, of Philadelphia. The other two are the Portrait of a Boy, in the National Gallery, where the drawing of the corners of the mouth, although in full face, is very like our profile, and the Uffizi portrait, called "The Medallist," who was probably another member of the Medici family.

It would be hard to exaggerate the interest that attaches itself to a picture which combines at once the handiwork of the most commanding artist of a great epoch with a representation of that

epoch's most romantic figure. It is needless to write, at length, of Giuliano de' Medici, for every book that treats of the Italian Renaissance is full of him. I purposely call him the most romantic Florentine figure of that time. His early and tragic death—he was assassinated on Easter Day, 1478, while hearing mass in the Florence Cathedral—at once makes it difficult to judge of his character and value as a statesman and ruler, and casts an immense glamour over his youth. He loved life, and beauty, loved women and poets, and was dearly loved by them. Politian, the most exquisite and delightful poet then living, celebrated his loves and his tournaments. His passion for the "Bella Simonetta" became part and parcel of Florentine poetical and romantic legend. His son, by a more obscure mistress, was adopted into the family of Giuliano's brother, Lorenzo the Magnificent, and grew up to be famous as Pope Clement VII, one of the greatest patrons of art who ever lived. Indeed, all in all, Florence never had a figure who took such hold on the imagination of poets and artists as this Giuliano, whose portrait by Botticelli has now come to America.

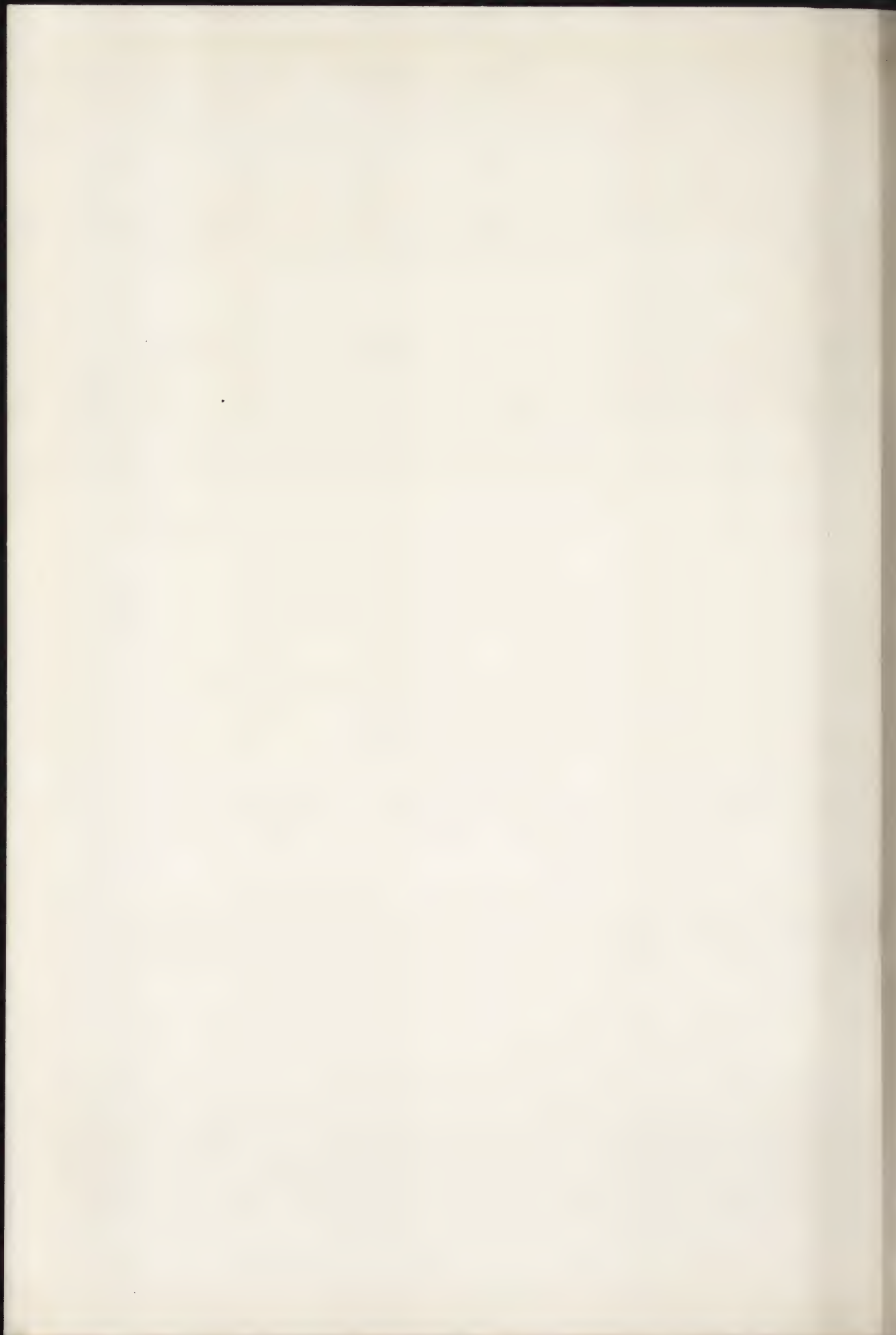
COAT OF ARMS OF THE GINORI FAMILY · BY ALLAN MARQUAND

MR. THOMAS F. RYAN has added to his collection a charming coat of arms of glazed terra-cotta which has figured in two well-known collections. It was for some years in the Maurice Kann collection, which was sold in 1910, and then in the Sigismond Bardac collection, which has been recently dispersed. In both catalogues it is entered as from the atelier of Luca della Robbia, an attribution which may be accepted as correct.

The arms here displayed are those of the Ginori family, and consist of *azure*, a bend *or* charged with three eight-pointed estoiles *azure*. These arms are displayed in a Ms. Prioristà, now in the Princeton Art Museum library, which informs us that the office of Prior in Florence was held thirty-one times by members of the Ginori family between the years 1344 and 1529. The town halls of Tuscany are covered with Della Robbia tablets recording the offices and displaying the arms of past officials. They date for the most part from the latter half of the fifteenth and the first half of the sixteenth centuries.



ATELIER OF LUCA DELLA ROBBIA: COAT OF ARMS OF THE GINORI FAMILY.
Collection of Mr. Thomas F. Ryan, New York.



The mention of the Ginori family calls to mind the fact that for many years the Ginori family have had a faïence factory at Doccia, near Florence, and have successfully reproduced various works of the Della Robbias. The *stemma* of the Beccai on the exterior of Or San Michele might easily be mistaken for a work of the Della Robbias, but it was made by the Ginori in 1860. Over the door of the Badia is a beautiful Madonna and Child between two angels attributed to Benedetto Buglioni, but its flower and fruit frame is known to have been made by the Ginori establishment in 1871, and I am inclined to believe that they made the relief also. Again, the Ginori factory made four of the bambini which now decorate the façade of the Innocenti Hospital. These are published as genuine works of Andrea della Robbia by such able critics as Dr. Bode and Professor Venturi. I might add that *putti* occur not only in all the works mentioned, but also in two coats of arms which I saw in the courtyard of the factory at Doccia some years ago. A *putto* bearing a coat of arms, and especially the Ginori arms, is precisely what might be expected to come from the Ginori establishment. However, I am inclined to believe that this is not a product of the Ginori factory, but a genuine Robbia work of the fifteenth century, and I base this opinion chiefly on the glaze, which has not the vitreous, gleaming quality of the works which issue from the Ginori and Cantagalli factories. The design, moreover, carries us back to the works of Luca, or the early works of Andrea della Robbia. The heavy scroll with its seeded terminals may be paralleled on the consoles of the marble cantoria, but not in the works of Andrea and his followers. The porphyry background, though occurring also in late Robbia works, appears in the *stemma* which Luca made for Jacopo dei Pazzi, and on the ceiling of the porch of the Pazzi chapel. The head of the *putto*, with its fillet and heavy curls, finds its closest parallel in the Head of a Boy, No. 75, in the Museo Nazionale. This is usually attributed to Andrea della Robbia, but is referred to Luca by Dr. Bode. It certainly has a close resemblance to Luca's *putti* who uphold the *stemma* of the Arte della Seta on the exterior of Or San Michele. Hence it may be said to have issued from the atelier of Luca della Robbia, where it no doubt received many touches from the master's hand.

The characters of this relief seem to indicate that it was made between 1455 and 1465. Possibly it was made for Francesco di Piero Ginori, who was Gonfaloniere and Prior in 1457, or for Zanobi di

Tommaso, Prior in 1452 and 1463, or Giuliano di Simone, Prior in 1463, or Cino di Francesco Ginori, Prior in 1471. The next member of the family who held this office was Giovanni di Francesco, who held it in 1483, the year after Luca's death.

AN INFANTA PORTRAIT OF VELAZQUEZ · BY AUGUST L. MAYER

THE small but extremely choice collection of pictures of Mr. Philip Lehman contains a portrait which is of interest, not only because it is a work of Velazquez and in excellent condition, but because of the sitter.

In the German edition of his "Velasquez," the eminent critic, the late Aureliano de Beruete describes it as being the same person, Queen Maria Anna of Austria, who is also represented (he thought) in two other portraits of the artist, presumably painted in 1651, one of which is in the collection La Caze in the Louvre, and the other in the Imperial Museum of Vienna. Velazquez, who was away in Italy when Queen Maria Anna made her entrance in Madrid (the fifteenth of November, 1649), and only came back in June, 1651, could not have painted her from life except after that date. But being born the twenty-second of December, 1634, she was seventeen in 1651 when she became Queen, and the model of the Lehman example is clearly a child and not a young girl; at any rate, a girl three or four years younger than in the other two portraits. Yet here was undoubtedly a work of the master, a fine one, and surely painted from life. How could Beruete explain the difficulty? Without any evidence whatever he supposed that, during the absence of his father-in-law in Italy, Mazo had painted the Queen in order to satisfy her husband who was much in love with his young wife. And he goes on supposing that upon the return of Velazquez to Madrid the King asked his favorite painter to also paint Maria Anna as she was when she came to him as a bride, and that Velasquez did so by copying the portrait done in his absence by his son-in-law.

All of which sounds somewhat far fetched, even when we take into consideration the well-known fact of Mazo having painted a series of portraits of Queen Maria Anna.¹

¹ It is interesting to note that there is in America, in the collection of the late Sir George Drummond in Montreal, one of the earliest of these Mazo portraits of the Queen, an excellent and typical example. There also is a fine Mazo example in the collection of Mrs. Edward H. Harriman in New York.



VELAZQUEZ: THE INFANTA MARIA TERESA.
Collection of Mr. Philip Lehman, New York.



But all becomes simple if we take these three pictures to be what they are in reality, portraits of the Infanta Maria Teresa, daughter of the King and his first wife Isabelle of Bourbon. The Infanta, born on September 20th, 1638, bears a natural resemblance to Queen Maria Anna, since they were cousins¹; but her face has a distinct character. It is above all sympathetic, full of the gaiety and charm she inherited from her French mother. In the letters and memoirs of the time much is said of the brilliancy and softness of her eyes, of the beauty of her mouth with rather full lips. On the contrary, judging by the undoubted portraits we have of her in Madrid and elsewhere, Queen Maria Anna was far from prepossessing; instead of the laughing eyes and amiable mouth of the Infanta, hers were heavy, dull and sad, and her expression was an extremely bored and *blasé* one.

The sitter of Mr. Lehman's portrait is clearly the same as that of a painting in the Pierpont Morgan collection attributed to Velazquez, but in reality the work of Mazo. And we have recently seen in London three works from the studio of Velazquez, bust portraits of the King, Queen Maria Anna and the Infanta Maria Teresa, painted towards the end of 1652. There are good reasons to suppose that the example in the collection La Caze is one which was sent in January, 1654, by the Venetian ambassador in Spain to his colleague in Paris.

The Lehman portrait, which is anterior to those of Paris and Vienna, was necessarily painted before the voyage of Velazquez in Italy. I should give it the date of 1649. The exquisite charm of this study from life lies, not only in the freshness and vitality with which the animated expression of the highly *fardée* and most sympathetic little Infanta is rendered, but in the wonderfully light and subtly delicate touch with which the costume is treated. Like all the pictures of the artist, it is a proof of the logic of his development, steadily and unswervingly moving towards the impressionistic note, towards the placing of his models more and more in an atmosphere of air and light, while never losing the structural and monumental qualities of drawing which, if not in evidence, are always the solid basis of his achievements.

¹ Maria Anna, King Philip's second wife, was also his niece, since she was the daughter of his sister Maria, wife of the Emperor Ferdinand III.

THE CASQUE OF THE MOROSINI · BY BASHFORD
DEAN

EMBOSSSED casques have ever been *objets de grand prince*, and few of them to-day are to be seen outside of national collections. In private collections in this country there have been until recently (assuming that the census is correct) but three examples, and a fourth has now appeared in the well-known "Morosini Casque" acquired by Mr. P. A. B. Widener. This is, indeed, a princely headpiece, a large heavy burganet, dating about 1550, Venetian in every line. It is fashioned à l'antique, embossed with bold foliation on its sides, with curious lion-mask ear guards and with a great frontal "visor" in the form of a lion's face.

There are three noteworthy things about this casque, its preservation, its provenance and its merit as an object of art.

In the first regard it will be seen at once to preserve the frontal mask, which, made in a separate piece and at one time demountable, is usually absent in similar processional burganets. It preserves also much of its delicate thread-like damaskeen. This was the normal form of surface decoration in armor of this type, although it is rarely retained in actual specimens even as traces. For it was superficial to a degree and it was readily injured by weathering. Accordingly, at a later period it was apt to be cleaned away with the rust. This cleaning, which often included the removal of all damaskeen, appears to have been carried out less with a view (as one sometimes hears) of robbing the object of its gold, which was so small in amount that it could hardly have repaid the labor of separating it, than of enhancing the beauty of the object, which now became uniformly bright, in the eyes of some early collector.

In the matter of provenance: The history of the Morosini Casque is unusually direct. It was one of the arms in the ancient Morosini palazzo, near San Stefano, and was sold by auction in 1894, when the possessions of the direct line of the family were dispersed. Fortunately, however, at this time some of the historical objects, notably the arms of the Peloponnesian Morosini, went to the Museo Civico Correr, in Venice, where, for example, there is now shown the great carved hat-rack-like "stemma" upon an arm of which may have hung the present casque. At the sale the casque was purchased, if my memory is right, by a syndicate of



VENETIAN, XVI CENTURY: THE CASQUE OF THE MOROSINI.
Collection of Mr. P. A. B. Widener, Philadelphia.

dealers represented by Goldschmidt of Paris, who outbid Mr. William H. Riggs. Thereafter Goldschmidt had the helmet at his place for some time. It next went into the collection of M. Bardac of Paris, at whose home I recall examining it several years ago. Penultimately it was bought by Arnold Seligman, who, I believe, caused to be published a nice little tract on "Le Casque des Morosini," by Germain Babet, which gives an attractive history of the object, together with two excellent photographs which are here reproduced. According to this writer the casque belonged to Vincenzo Morosini, was designed by Alessandro Vittoria and executed by Paulo Rizzo. His view is certainly interesting and it is probable, at least to a certain degree. Surely it is not convincing, and in the matter of historical attribution, for example, a modern writer would require more rigid evidence in order to connect the present casque definitely with Vincenzo Morosini. It certainly came from his palace, and it may have belonged to him, since he was the head of the family at the period when the casque was borne; but there exists a similar probability that the object had been acquired as a *biblot* by a later generation of the Morosini, especially since art objects of this merit were apt to be passed from owner to owner with astonishing rapidity. One may even harbor a suspicion that the headpiece belonged to the famous arsenal of Venice, whose rich stores have been drawn upon repeatedly by many of the private collectors of Europe, and none the less since the son of Vincenzo Morosini was the director of the arsenal at the time when some of its objects appear to have escaped into private hands. Then, too, as to its artistic provenance: One has nowadays a deep-rooted dislike to attribute objects, even "with great probability," to various artists when signatures or documentary proofs are lacking. Thus while the present headpiece may have been designed by Vittoria it may equally well have been designed by any one of a series of talented Venetian artists of the period, for its manner is no more definitely that of Vittoria than it is of the style of Venice of the middle of the XVI century. So, also, while Rizzo may have been the artist who executed the casque there seems no proof that the workmanship was his rather than that of his skilful neighbors in the street of the artist armorers in Venice. On general principles, furthermore, it is improbable that a damaskeener would have done the embossing work, especially since we know that at that late period the artistic guilds were highly differentiated, and

that the ornamentation of armor was usually done by a different set of artists. Nor does it follow because we happen to know the names of one or two artist-technicians that all good examples of workmanship should come from their ateliers. We have, indeed, an accumulating mass of evidence that the number of artists in Venice about the middle of the XVI century was a large one indeed. And there were probably many who could have done the kind of damaskeening work which M. Babet attributes to Rizzo, just as there were probably many embossers and draughtsmen who could have designed and executed the present casque. As yet, unfortunately, little progress has been made in identifying these artist-armorers and their works. And it is a pity that we know so little about them—scarcely more than a few names.

The question of provenance, after all, is a thing apart. It is the artistic merit of the object which will ever give it its rank. And it is assuredly the most important piece of its type, Venetian, which has been preserved to us. There is none to be compared to it in the Venetian arsenal, in Turin, in Madrid, even in Vienna. It is built broadly and embossed boldly, intended evidently to be seen at a distance rather than in the hands of the connoisseur, to whom, however, a sop was later given when the burganet received its delicate, thready damaskeening. It lacks, frankly, some, if not a good deal of the merit of the better Milanese casques, and one has only to compare it as the best object in its class, with Mr. Morgan's Negroli burganet, to understand why the artists of Milan prospered and why the Venetian armorers took but a second place.





RAPHAEL: MADONNA AND CHILD.
Collection of Mr. P. A. B. Widener, Philadelphia.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II NUMBER IV · JUNE MCMXIV

A NEOPLATONIC INTERPRETATION OF THE CHIGI
MADONNA · BY CHANDLER R. POST

THE modern study of *Kulturgeschichte* has definitely established that artists and men of letters are much more largely products of their times than had hitherto been suspected. Qualities that used to be traced to sheer innate proclivities are constantly demonstrated to be dependent upon contemporary intellectual tendencies. A familiarity with the history of civilization becomes as necessary an instrument in the hands of the critic as a knowledge of the principles of color and composition. It was but a few months ago that Italo Maione proved that Taddeo Gaddi's modifications of Giotto's compositions are due not so much to pictorial inferiority as to an attempt to reproduce the teachings of the popular Florentine confessor of his day, Fra Simone Fidati.¹ Taddeo Gaddi, to be sure, is a third rate painter and so lacking in a strong personality of his own that he would be particularly susceptible to every wind that blew, but even a master like Botticelli, so individualistic as to be almost an eccentric, is at least half the creature of his environment. The most obvious instance is his indebtedness to Savonarola and to the Piagnoni for many ideas in the works of his last period, but I have chosen for examination here a somewhat less well known sphere of his interests, the revived cult of Neoplatonism at the courts of Cosimo de' Medici and of Lorenzo the Magnificent. From his many paintings that bespeak this curious form of Renaissance philosophy, America possesses a signal example in the Chigi Madonna, the masterpiece, perhaps, among Mrs. John L. Gardner's collection of masterpieces at Fenway Court, Boston.

The direct meaning of the picture requires no special elucidation. It might very well be styled the Madonna of the Eucharist, for the Holy Child blesses the symbols of the Sacrament, the wheat and the grapes, offered by an angel, and the Virgin extracts an ear

¹ *L'arte*, March, 1914, pp. 107-119.

of grain, thus typifying her gracious acceptance, as mediator, of the prayers of the faithful in union with the sacrifice of the altar.¹ But so far we account only for the outward and visible signs, and there remains the inward and spiritual grace. Why this supernatural lightness of body? What are the thoughts that underly the looks and attitudes of the sacred personages? How may we describe the exquisitely intangible expressions that hover lightly upon the countenances? The stock terms are "rapture" and "mysticism," but since they apply as well to the utterly diverse character of the creations of Fra Angelico or Perugino or of half a hundred other religious artists, there is need of further definition. The key, it seems to me, is given by Neoplatonism.

The literary ramifications of this phenomenon have been partially analyzed, inspiring, as it does, for instance, the greater part of Michelangelo's subtle but lofty poetry; but its artistic bearing has been scarcely adumbrated. The history of its development in the fifteenth century calls only for brief recapitulation. The Florentine *savants* conceived themselves as Platonists, and the translation of the Greek philosopher had begun early in the Quattrocento with Leonardo Aretino; but what in reality they studied and promulgated was Neoplatonism, viewing Plato through the spectacles of Plotinus and his school of the third century A. D. Thrilled with the enthusiasm imported into the peninsula by the Greek humanists, the fantastic Gemistos Plethon and his pupil, Cardinal Bessarion, Cosimo de' Medici founded an academy intended to reproduce the Athenian prototype, and over it he placed Marsilio Ficino, who stamped upon the tenets the form that they assumed in the Renaissance. Within the highly rarefied group of *littérateurs* Neoplatonism became a perfect passion. The basic concept was that Unity or God could not be comprehended by mortals but only apprehended through spiritual intuition or ecstasy. Of the different grades of existence that the system distinguished, matter was the lowest, or else was denied any real being whatsoever. The duty of the human being, a combination of soul and matter and therefore standing at the center of the universe half-way between the higher and inferior orders of existence, was, by lofty aspiration and good works, to overcome his baser nature, the material, and so to purify and release his spiritual self, a reflection of God, contaminated and distorted through connection

¹ Cf. A. Venturi, *Storia dell' arte italiana*, VII, 1, p. 601.



BOTTICELLI: THE CHIGI MADONNA.
Collection of Mrs. John L. Gardner, Boston.



with the body. The ultimate desire was an ever closer approximation to the supreme degree of being or Deity, and the consequence was that a premium was set upon rapt contemplation or mysticism. True love had an important place in the scheme, as one of the means of approach to God, which may be most easily understood by a summary of Girolamo Benivieni's poem, embodying Ficino's doctrines: man is first moved by admiration for woman's material beauty; then he is inspired to love its source, the beauty of her soul; hence he is carried still higher to the heavenly beauty, an attribute of divinity, of which hers is but the image; finally from this Idea of perfect beauty, as Plato would have said, to God himself, who is the source of all loveliness.

The effect upon synchronous art was immediate. Sculptors and painters alike sought to impress upon their figures the aspects of that ecstatic and mystic speculation which to them was the *summum bonum*. The devotion to the Virgin and the poetic theories of the *dolce stil nuovo* had tended to produce in the art of the Middle Ages an idealized type of womanhood; the even more spiritual love advocated by Neoplatonism evoked in the art of the Renaissance a yet more ethereal feminine type. The teaching of the Academy found its greatest artistic exponent in Botticelli. He was bound to the circle by many ties. He was the darling of the Medici, who were also the patrons of the Neoplatonists. Preëminently an intellectual painter, he was fitted by nature to sympathize with the resuscitated philosophy of Plato and Plotinus. His interest in contemporary literature is evident at every turn. Both the Spring and the birth of Venus are derived from the *Stanze* of Politian, and he may have known the Greek epigrams from which the poet culls his conception of Aphrodite Anadyomene.¹ Through Politian, he probably enjoyed the friendship of the choicest spirit of the Academy, the charming and peerless young Pico della Mirandola. He was certainly intimate with one of its chief luminaries, Cristoforo Landini, for whose edition of the *Divine Comedy* he made a series of drawings for engravings only five years after he painted the picture at Fenway Court.

An early work, executed presumably about 1475,² it already exhibits unmistakable evidence of the Neoplatonic leanings that may

¹ H. P. Horne, *Sandro Botticelli*, London, 1908, pp. 54 ff. and 150 ff.

² The date is not stated but implied in the discussions of both Horne and Venturi.

be discerned in virtually all of Botticelli's production. The Academy had long been absorbing the attention of cultured Florentines; although Marsilio Ficino had not quite completed the great manifesto of the group, the *Theologia platonica*, he was already far advanced in his translations from Plato; Cristoforo Landini had published or was publishing the Neoplatonic *Disputationes camaldulenses*. Botticelli must have spent many exquisite hours in discussing the popular new philosophy with his erudite friends. Who knows but that he himself belonged to the Academy or at least was bidden sometimes to its "disputations" or its symposiums? The lady whom he has chosen to represent in the Virgin is such as a Neoplatonist could love without scruple. She is the most ethereal in his long line of unearthly women. Fair she is but with a fairness not of this world. Beauty of body she has, but transfigured by the beauty of soul which is a reflection of divine loveliness and which God has bestowed upon her that she may attract mankind to Him. So delicate her features, so diaphanous her flesh, so gentle her hand upon the Babe, so light her touch upon the grain, that she seems the evanescent spirit of some vision. Nay, she herself has pondered over Plato and Plotinus, she has walked at the side of Ficino at the Villa Careggi, until their doctrines have become her very life blood. Her countenance is the crystallization of an almost painfully intense yearning towards God; her soul is rapt in thoughts of Him, until with her the spiritual things are the only reality. Temporal joys she finds futile and fleeting, sadly she views the passing show, but the melancholy is gentle rather than bitter. It is not the unsophisticated mysticism of Fra Angelico's soaring Virgin in another priceless possession of the same collection. The Friar's figure has the simple and unreflecting piety of a peasant girl; the longing of Botticelli's Madonna is compounded of the convictions that emanate from profound study of theological problems and from intricate speculation. Upon the angel's face, too, there rests a meditative intellectualism, and the sober infant who represents the Holy Child will grow into an Academician.

It is, then, Neoplatonism, both in its more abstract aspiration towards God and in its theory of love, that defines the apparently intangible character and expression of Botticelli's figures. It differentiates him not only from Fra Angelico but also from his first teacher, Filippo, and his disciple, Filippino Lippi. As far as any

artistic or literary phenomenon may be said to begin, sentiment had entered Florentine art with the scapegrace monk. But his women shine usually with no more than earthly beauty, and as most notably in the Pitti *tondo*, their sentiment is but the wistfulness of human affection. When in the Nativities of the Florentine Academy and of Berlin he does achieve a certain spirituality, it is lacking in mental force. However adversely Filippino Lippi is regarded by modern criticism on the grounds of inharmonious color, factitious elegance, and a premature velleity for the *baroque*, he is still entitled to a place in the courts of the mighty if for no other reason than because he has impressed upon a long series of pictures, including such famous examples as the Badia altar-piece and the Prato shrine, an ethereal quality at least equal to that of his master; but he did not inherit from his father sufficient intellectuality with which to give stamina to the ecstasies of his saints. Botticelli's alertness to the movements of his time and sympathetic comprehension of the Academy's principles obviated sugary vagueness and gave precise meaning to the mysticism of the Chigi and many another Madonna.

PICTURES IN AMERICA BY BERNARDO DADDI,
TADDEO GADDI, ANDREA ORCAGNA AND HIS
BROTHERS : I · BY OSWALD SIRÉN

ALTHOUGH Giotto's individual contribution to the development of Florentine Art was deeper and more far-reaching than that of any other master for centuries, influences from other quarters began to be felt soon after his death, even in his native city. They came mostly from Siena, where Ambrogio Lorenzetti's powerful creative personality had imparted a new imaginative and pictorial note to the art of painting, and their effect was most keenly felt by those artists who were most exclusively painters.

The most gifted among these was Bernardo Daddi. About the middle of the XIVth century he occupied an intermediate position between the Florentine and Sienese Schools; his subtle sense of decorative beauty, line and color made him almost more closely related with the Sienese painters than with Giotto's immediate pupils in his native city. A fine specimen of his delicate drawing and sweet lyrical mode of expression is the little diptych in the New York Historical Society Museum (Nos. 181 and 182—Fig. 1), rep-

representing a full-length Madonna and the Last Judgment. The Virgin especially, in her bluish-green mantle, and surrounded by angels in red and green garments, gives us, through the sonorous color-harmony as well as through the soft rhythm of the flowing outlines, a fair conception of the artist's emotional temperament.

Among several other works by the same master in American collections should be mentioned a little Madonna, attended by four saints, in the collection of Mr. J. G. Johnson, and a fragment of a larger Madonna belonging to Mr. McIlhenny, also of Philadelphia. Although this last picture is cut on both sides and at the bottom, it preserves a characteristic beauty of design. The inclination of the Virgin's head in connection with the flowing lines of the sweeping mantle strikes a note of dreamy melancholy. The boy—rather a symbol than a real child—is drawn in harmony with the general rhythm of the decorative design. The whole composition is strongly influenced by Ambrogio Lorenzetti's Madonnas, but the type of the Virgin and her hand testify to Daddi being the master.

Besides Madonnas, the artist's usual subject is the Crucifixion. He painted a great number of small domestic altars with this motive, generally introducing but three or four figures at the foot of the cross, and only occasionally a few more. There are good examples of these small Crucifixions in the collections of Mr. D. F. Platt in Englewood, N. J., and Mr. George Blumenthal in New York. In the latter collection is also to be found a little representation of S. Agata's martyrdom which shows close affinity in style with Bernardo's above-mentioned works in New York and Philadelphia. It is very delicate in color, light red, yellow, blue, green and gray being the leading tones, and its effect of preciousness is further enhanced by the minute ornamentation of the golden ground.

I have mentioned these works because they constitute an instructive contrast to the Florentine Trecento pictures, which are to receive most of our attention here. Daddi is the first and the most distinguished representative of what we may call the Sienese pictorial style in Florentine Trecento Art. Undoubtedly the most prominent representatives of the other tendency, which follows more closely in the footsteps of Giotto and is characterized by a more plastic treatment of the figures, are the Cione brothers, particularly Andrea, (who was also a sculptor and architect,) and Giotto's direct pupils, Taddeo Gaddi and Stefano. But there is this essential

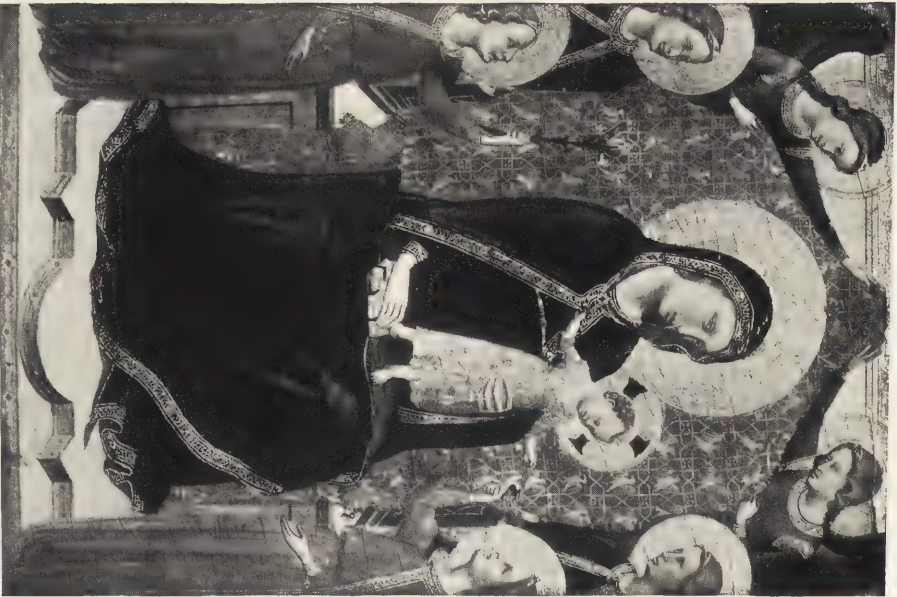


Fig. 1. BERNARDO DADDI: MADONNA AND CHILD.
Historical Society, New York.



Fig. 2. TADDEO GADDI: MADONNA ENTHRONED.
Historical Society, New York.



difference between the Cione brothers and Taddeo and Stefano, that while the latter were exploiting forms handed down by their great teacher and imitating the most striking qualities of his style, Nardo and Andrea di Cione were striving for a more original observation of nature and specially accentuated the plastic values of objects. Taddeo never acquired any conception of the real appearance of the organic figure, or of the folds of a mantle; he drew his figures simply by applying the mannerisms of Giotto's style; and yet this simple, most servile form of artistic imitation made him one of the most esteemed artists in the eyes of his contemporaries.

Taddeo never succeeded in understanding the essentials of Giotto's concentrated dramatic composition. His talent was in a different field and he produces his weakest effects when attempting to excel his master in his own field of expression, by loading his frescoes with more and more and heavier figures. Whenever Taddeo attempts performances in Giotto's manner, his success is always prevented by absence of truth and dignity in the forms, poor rendering of space, and inability to hold together a large number of figures in a monumental composition. He did not possess the gift of concise, dramatic presentation, but had the faculty of unrolling the progress of a story after the manner of the chronicler. A good example of his talent in this direction is afforded in the legend of Job, of the Campo Santo at Pisa, which is usually, and wrongly, attributed to Francesco da Volterra.

It is probable that even at an early age he had some part in executing his teacher's large decorative compositions, and thus his technique and manner were adapted to the demands of great wall-spaces. His easel-pictures do not show him at his best; he has not Bernardo Daddi's skill in fitting his style to the smaller scale. He has but little feeling for the rhythmic values of linear composition. Yet he did turn out a number of small altar-pieces, usually including a Madonna surrounded by saints, and on the wings, scenes from the life of Christ, the best-known example of which belongs to the Berlin Museum. Another, whose wings are lacking, is in the Museum of the New York Historical Society (Fig. 2). Here the Madonna is represented as enthroned on a Gothic throne of marble and flanked by five saints on each side. The picture is one of Taddeo's earlier and more pleasing works; the figures are comparatively well-proportioned, not so heavy and swollen as in his later pictures. The color

harmony of dark green, red, blue, and yellowish brown is subdued. A sense of space has been given by the placing of the Madonna somewhat towards the background. The picture is much more successful in decorative effect than, for example, the large altar-piece in the Metropolitan Museum, one of the artist's later works, in which little is left of the plastic quality he had acquired under Giotto's guidance; the figures are heavy, inflated, entirely lacking tectonic structure. Before his death (1366), Taddeo must have had ample opportunity to realize that the times had advanced without him, and that different ideals from those set up by his master were being pursued in Florence.

Andrea di Cione, called Orcagna, is an artist of entirely different character, whose contribution to Florentine Trecento art is a positive one. His artistic expression is far more an individual creation than that of Taddeo; he is the only Florentine who appears to have been endowed by nature with the ability to extend the fundamental notions of Giotto's style. When he died, a few years after Taddeo, he left a number of unfinished works, which at least one talented artist, his brother Jacopo, attempted to complete.

It is not necessary for us to dwell at length on Andrea Orcagna's versatile artistic output, or on the facts of his life; earlier writers have sufficiently treated them. Lorenzo Ghiberti already praises Orcagna, calling him one of the leading masters of Florence in the middle of the fourteenth century, and later writers have added to this praise. Crowe and Cavalcaselle call him a "universal genius," adding: "Had he lived at the time when perspective became a science, he might have been numbered amongst the greatest artists of his country." To which one may reply that artistic greatness hardly depends on a knowledge of the laws of perspective.¹

Andrea's most significant work as a painter is the large altar picture in the Capella Strozzi in Sta. Maria Novella, Christ enthroned with saints, which is signed: *Anno Dni MCCCLVII An-*

¹ All the biographical data needed can be found in Crowe and Cavalcaselle and in Dr. W. Suida's *Florentinische Maler um die Mitte des XIV Jahrhunderts*. Andrea was probably born about the year 1300; in 1344 he was enrolled as a painter in the Guild of the Medici and Speziali, in 1352 his name was found in the roll of the Guild of Stonemasons, in 1355 he was Capomaestro di Or San Michele, and in the following year handed in a design for the façade of the Florence Cathedral. In the years 1358, 1359, and 1360 he visited Orvieto several times, but seems hardly to have been able to comply with the terms of his contract as master of the construction of the great cathedral in that city, being too much taken up with his other obligations in Florence. It is probable that Andrea Orcagna died in 1368, that being the date which is written after his name on the rolls of the Guild of Saint Luke at Florence.

dreas Cionis de Florentinua Me Pinxit. Unlike most of the altarpieces of that time, it is not divided into a central picture and wings; Christ, the chief figure in the center panel, is not isolated, but is connected by symmetrical lines with the personages in the wings, thus forming an equilateral triangle which is furthermore defined and emphasized by four standing figures, two at each end.

The figures are characterized by unusual power and firmness of treatment, the bodies are of stocky build, with large heads, long, well-developed hands and feet; and their movements are distinct and appropriate. The attitudes show an effort to contrast full-face and profile, the two female figures being the only slight deviations, from this basic idea. Owing to this fundamental simplicity of arrangement, as well as to the firm construction, the picture achieves an effect of severe restraint and solemnity. Before rebuking the painter for his stiffness, we must remember how closely allied this quality necessarily is with the monumental design of the work. Besides, there is in this picture a brilliancy of color that resists any thought of stiffness or emptiness. Azure, carmine, orange yellow, reddish violet, pale blue, grey, black, as well as precious gold brocade, mingle to form a sonorous symphony of color. All the materials are executed with extreme care, and rendered with the rich and mellow glow of medieval stuffs; particularly impressive is the treatment of the brocade mantle of St. Catherine, with its leaf and bird patterns.

But there is something about these garments that deserves our attention even more than their beauty of color, and that is the execution of their folds. Let us look at the ample draperies of Peter and Paul, and follow their big and little folds, ramifications and unions, and realize that we have here a true and plastic rendering of nature. Here we are forced to the conclusion that our master's ability in this most difficult art of designing drapery was among the highest the history of art has known. No other painter of the Trecento ever attempted so thorough a study of drapery as Orcagna; even Giotto, in spite of his keen observation of nature and of his plastic sense, does not advance beyond mere general suggestions, and the later Trecentisti usually lay more stress on fluency of line, on harmonious euphony of folds, than on the sharply outlined details. Andrea's efforts in this direction find no parallel until we reach

the great sculptor-painters of the fifteenth century. He was their true predecessor.

The human types are rather uniform, attenuated faces, eyes far apart, straight noses, small mouths and rounded cheeks. Peter and Thomas Aquinas are the only ones presenting somewhat different features; the former has a very energetic, forceful face, with a sharp nose and sunken eyes; the latter is one of those pale but corpulent Dominicans with great aquiline noses and voluptuous lips, perhaps a portrait of one of Andrea's contemporaries.

We have considered it necessary to analyze Orcagna's large altar-piece, as it gives a clearer and fuller idea of his individual style than do his other works. These cannot all be described here; we merely point out the most prominent ones, such as the large Madonna at Budapest, and the three figures—John the Baptist, John the Evangelist, and James—in the London National Gallery; the altar-piece in the Cappella Bonsi in the Badia, Florence (partly school-work), and the two powerful saints—Peter and John the Baptist—in the Jarves Collection in New Haven (Figs. 3 and 4). All these paintings are rather large and bear witness to Orcagna's mastery of monumental synthesis and architectonic composition. These large figures occasionally remind one of the early Japanese paintings, whose imposing forms are, to a certain extent, free translations into line and color of plastic works.

Orcagna also produced a number of smaller paintings, which combine powerful plastic qualities with a rather pictorial composition, such as the predella of the large altar-piece in the Cappella Strozzi, presenting scenes from the lives of St. Laurens, St. Peter and Thomas Aquinas, and a little picture in the Kaiser Friedrich Museum, probably a portion of a predella, depicting a scene from the legend of Saint Dominic. Closely related to this last picture is a portion of a predella in the Ashmolean Museum at Oxford, distinguished by its richer and deeper colors. The subject is the birth of Mary: Saint Anna lies at full length on the bed, in an open hall in front of her the newborn babe is being bathed, and two female visitors, calling in order to present their good wishes, are being received by a woman servant. The picture produces the effect of a relief composed in two planes; the figures are of high stature and their movements are characterized by dignity bordering on stiffness.



Fig. 3. ANDREA ORCAGNA: SAINT
PETER.
Jarves Collection, Yale University.

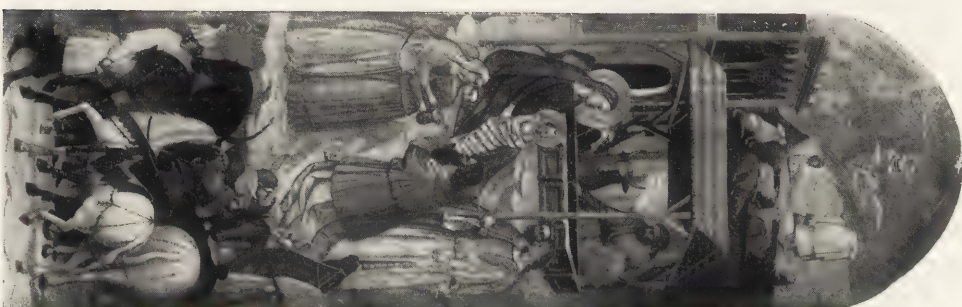


Fig. 5. ANDREA ORCAGNA:
ADORATION OF THE MAGI.
Jarves Collection, Yale University.



Fig. 4. ANDREA ORCAGNA: SAINT
JOHN THE BAPTIST.
Jarves Collection, Yale University.

The plastic treatment of the folds, and the bright red, yellowish-green, and blue tones deserve special attention.

None of these little panels can however compare, in artistic interest or in decorative effect, with the striking picture in the Jarves collection, No. 15, ascribed to Simone Martini in the old catalogue, which says: "The picture contains in itself all the beauty of pale and shadowless color and graceful composition which was the strength of the Sienese School, and shows much of the freedom of drawing which Duccio and Simone introduced" (Fig. 5). This statement, as far as it goes, is not out of place, but it does not justify one in ascribing the picture to a Sienese artist. The picture is as different as it can be from the Sienese compositions; its beauty is not to be found in a decorative rhythm of line against a flat background; it is not a silhouette composition devoid of space and depth, but it is built up like a relief with an accentuation of the different planes although carried out in colors. It presents the Adoration of the Magi, but in a very original fashion. Usually this subject was given in a long panel with the Madonna at one end and the Three Kings, with their retainers and soldiers, approaching from the other end. Here, however, the story is developed vertically and not horizontally, the main scene takes place half way up, with the Madonna holding her child on her knee, seated under a shed, and the Three Kings standing or kneeling before her; while below her, in the foreground, are gathered the horses and soldiers, and a little above her is the manger with Joseph watching his ox and ass; still further up and a little more distant is the hill on which the shepherds are receiving the glad tidings. All these scenes are taking place at the various heights of a cliff, which is formed as in steps. It is exactly the same mode of composition that we find in contemporary terra cotta and marble reliefs, and is a direct translation into painting of the methods of relief sculpture. This alone would be strong evidence of the fact that the painter must also have been a sculptor.

Proceeding to a closer study of the individual figures, our attention is attracted by the strikingly plastic treatment of the folds of the drapery, especially in the figures of Mary and the kneeling king. We have here, on a small scale, the same sharply broken folds of Orcagna's large altar-piece. The unusual shape of the picture has perhaps been the cause of a more decided attenuation of the figures than is common in Orcagna, but anyone familiar with the

master's types can easily identify them. Particularly in evidence are the long, straight nose and the almond eyes enclosed in swollen sockets. The kneeling king is a close relative of Saint Peter in the Strozzi altar-piece; while Mary is a sister to the Virgin in the same picture. But the most interesting figures are the two women—Salome and her friend—who, in their curiosity, are examining the King's myrrh-box; these figures, as well as the soldiers, who are holding the horses and camels, show a faculty of observing nature of which there is but slight indication in Orcagna's other works. The colors are unusually animated. Red, pink, blue, violet, green, yellow and gray tones fuse in rich harmony. The execution is as accurate as in a miniature. Probably the picture should be dated rather early, at any rate not later than the Strozzi altar-piece.

It is almost as hard to trace in Orcagna's works, as in those of the other Trecento painters, a real evolution of a gradually increasing enhancement of the artistic qualities. Their highest achievements as artists are usually to be found in the early stages of their careers, when they were still under the strong influence of the great master of the beginning of the century. As they freed themselves from this influence, they usually gained in variety of naturalistic expression, while weakening in monumental power and gravity. In the later work of Orcagna there is the additional defect of the artist having made use more and more of the assistance of his younger brother, Jacopo di Cione. The paintings which came from Orcagna's studio during this final period are, no doubt, many of them, the work of both brothers, and it is sometimes difficult to determine what share of each work should be attributed to either. As long, however, as Orcagna was still working, a rather high quality was maintained in these studio pictures; after his death the decline is rapid.

It is well, after having spoken of Orcagna's independent work, to mention a few of these studio pictures, in which he may have had some share, before we pass on to the more distinctly individual creations of the younger brothers. I would mention, among the best, a little panel in the Fogg Museum at Cambridge, now labelled with Agnolo Gaddi's name, although formerly attributed to Giotto, which came from the collections Du Cluzel and Dollfus.¹ The picture is unusual in many respects, not the least in the method of putting to-

¹ Full-page reproduction in the sale catalogue of the sale of the Dollfus collection, Old Masters, No. 63.

gether four different scenes from the lives of Mary and Christ: in the center is the Annunciation and the Nativity, each under a pointed arch; above these, in a medallion, is the Crucifixion, and below, in a larger horizontal composition, the Entombment of Christ. The various parts have no compositional connection; especially the Entombment is an almost independent picture, which certainly would be of stronger effect if it were not for the distracting influence of the other scenes. A certain likeness between this Entombment and Orcagna's representation of the Death of Mary on the large marble tabernacle in Or San Michele is evident—the composition here is decidedly like a relief in three planes—but the single figures lack something of that plastic firmness and massivity which we have pointed out in Orcagna's own creations. The types are, however, Orcagnesque, and certain figures, for instance the kneeling Madonna in front of the sarcophagus, are worthy of the master.

The Annunciation and Nativity are given in the traditional manner, each with but two figures in profile. We observe especially the clear plastic draping of the kneeling angel's mantle and the big, stiff baby on Mary's knee, a doll of the same kind as in the above-described representation of the Adoration of the Magi. The mother also recalls the Virgin of the latter picture, although she is distinctly weaker, lacking something of the tectonic structure which we have observed in the other figure. The picture as a whole, however, is of good decorative effect, owing in no small measure to the vivid color scheme, with ultramarine, amethyst, carmine, cinnabar, blue and orange-yellow. These are the typical Orcagna colors.

Another small picture, which may be connected even more closely with Orcagna himself, is the small Madonna triptych in the collection of the New York Historical Society (No. 186). Although of very small dimensions, this Madonna shows the same powerful modelling, the same type and hands as the large characteristic Madonna in Budapest. These stately and stiff saints show the Orcagnesque treatment of the folds and his elongated types, although the small size prevents the plastic qualities from standing out very prominently. On the left wing are represented the Nativity and Saint Christopher; on the right, Christ on the Cross, with Mary and Saint John at the foot. In the gables are the Annunciation and God the Father. Even in these simple compositions the straight relief contour and the sculpturesque draping are the most pronounced characteristics. The color has the same sonorous beauty as in the previous pictures.

A STATUE OF THE SCHOOL OF CHAMPAGNE IN
PRINCETON UNIVERSITY · BY PAUL VITRY

THIS little figure, which was discovered in France five or six years ago by Professor Allan Marquand, has no history. It is one of those fragments, neglected by those who should feel for them at least the traditional veneration of the race, which have been hidden away in garrets and store rooms until some art lover or dealer realized their value.

But its provenance can easily be determined by comparison. It undoubtedly belongs to the group of sculptures which have been studied so thoroughly and exhaustively by MM. Raymond Koechlin and Jean Marquet de Vasselot in their work on the sixteenth century's sculptures of Troyes and Southern Champagne. It is among the oldest of this large and varied group and dates from 1515 to 1525.

The Gothic character of the figure, above all the character of the drapery, makes this attribution certain. The above-mentioned authors have clearly stated the essential characteristics of the treatment of the drapery during the typical stages of the evolution of French sculpture from the 13th to the 16th centuries.

"In France, the Gothic fold," they say, "is, speaking in a general way, supple and straight, without hard angles, and always drawn in an absolutely comprehensive and logical manner. Such it is in the 13th and during a part of the 14th centuries, and when the school of Dijon, departing from this tradition, complicated the draperies by introducing into them broken folds and sharp angles, it is because of its Flemish origins. When, towards the end of the 15th century, the predominance of this Flemish influence ceases, we see the well-drawn, simple and logical fold come again to the front. That is the fold we find in the early statues from the region of Troyes. Gradually, however, the style again becomes complicated, sharp breaks and angles reappear, similar, but slighter and less ample, to those of the work of the Burgundian School when under Flemish influences. Later on still, meaningless *chiffonages* are added, so that in the end the sculptors lose even the conception of the true beauty of a fold."

Our statue evidently belongs to the period of equilibrium between the Burgundian Flemish style of fold and the *chiffonnée et recroquevillée* drapery which marks the school of Troyes of 1530-



A SAINT: SCHOOL OF CHAMPAGNE, 1515—1525.
Princeton University.



1540. The same qualities of delicacy and simplicity shown in the costume are also found in the veil covering the head, and in the face itself, which is sweet in expression, purely local in type, and has neither the inelegance and coarseness of certain works of the 15th century, nor the too smiling, slightly mannered expression common to statues of the 16th century. It is precisely of the same type as the statues of the Virgin of Brienne-la-Vieille, and of Saint Rémysous-Barbuise, described and reproduced in the work of the authors above quoted. These two statues, posed in slightly different ways, show the same long straight folds of the robe, the same veil, and the same type of face, sweet and a little sad. Our statue can also be compared to a large Virgin, unknown at the time the above quoted work was written, and which has since been acquired by the Louvre.¹ And it has great similarities with a number of statues described in the "*Documents de Sculpture française*."²

From an iconographic standpoint the statue might be taken for a Virgin and Child, with the forearms of the Virgin broken off and the figure of the Child missing. But we cannot find on the figure the place of the child (in statues of this group he is generally held close to his mother's breast); moreover, the left hand is raised a little too high to have been able to support naturally or freely the relatively heavy weight of the little one. In this connection we may also note that in statues of the Virgin the body usually shows more action, because of the weight of the child it carries. Finally the greater number of the Virgins of this group are crowned (although this is not an iconographic detail common to all Gothic sculptures.) The veil, which in our statue completely covers the head and hides the hair, reminds us of statues of female Saints such as those which accompany the Virgin in certain groups of the Entombment; or of that more severe and imposing St. Martha of the Church of the Magdalene at Troyes, with which we are entirely justified to compare it from the point of view of style as well as of iconography. We may therefore think that we have here a saint whose left hand held an open book. MM. Koechlin and Marquet de Vasselot enumerate a large number of such *Saintes au livre* of the period, which they have been unable to identify further. It is reasonable to suppose that these statues or

¹ M. André Michel, who described it in *Les Monuments de Piot* and in his chapter on *Sculptures en France de Louis XI à la fin des Valois* in his *Histoire de l'Art* (Vol. IV, 2nd part, p. 617), unhesitatingly classes it with Virgins of Brienne and Saint Rémy.

² *Moyen Age*, plates CXXXVIII and CXXXIX—*Renaissance*, 1st part, plates LXXI to LXXIV.

statuettes, which the studios of Troyes produced in great numbers for the numerous town and village churches of the region, carried rather vague attributes, and were not distinctly named until the piety or generosity of some worshipper consecrated each one to honor a particular saint of the sacred legend.

What we may be sure of, at any rate, is that we have here one of the most charming products of the school of Champagne, of an art which, if it lacks the noble grandeur of that of the French thirteenth century, and the austere character of that of the fifteenth century, has a most delicate, restrained and intimate beauty all its own.

SOME PAINTINGS BY GIOVANNI DI PAOLO : II · BY JOSEPH BRECK

MR. PHILIP LEHMAN of New York has recently acquired a large and, for its size, unusually fine Coronation of the Virgin (Fig. 1), by Giovanni di Paolo, formerly in the Alphonse Kahn collection. The panel has a pointed top, is slightly injured along the margins and measures $70\frac{1}{4}$ inches by $51\frac{3}{4}$ inches. Seated on a gray marble throne with pink mouldings and black and gold inlay are the Virgin and her Divine Son. The throne is partly covered by a deep crimson drapery patterned with golden pomegranates. The Madonna is seated at the left and bends her head to receive the jeweled crown which Christ holds above her with both hands. Her white mantle, lined with leafy green and embroidered with gold, is gathered about her in folds whose graceful lines suggest a sheath of flowers. Christ wears a blue robe bordered with gold and lined with green, over a gown of pale rose-color. In the foreground are two little angels making music, one with a portable organ, the other twanging joyously a small harp. Their draperies are delicate shades of rose contrasting with mossy-green. These angels appear again in a picture in the Pieve of S. Croce at Poggioferro. Behind the throne stands a choir of yellow-haired angels clad in garments of pale green and rose. This important picture is not only most attractive in colors, but it has as well the gentleness and reverent spirit of Giovanni's best work.

In *Rassegna d'Arte*, 1912, pp. 162-3, Dr. Paul Schubring published two paintings by Giovanni di Paolo, in the Provincial Museum



Fig. 1. GIOVANNI DI PAOLO: CORONATION OF THE VIRGIN.
Collection of Mr. Philip Lehman, New York.

of Münster, representing the Nativity of St. John the Baptist and his Denunciation of Herod and Herodias. A third painting, Zacharias and the Angel, belonging to this set which probably constituted a small altar-piece or tabernacle, is described by the writer as in private possession in Rome, having come from the collection of Prince Santangelo in Naples. This picture (Fig. 2) has just been acquired by Mr. Lehman and is now reproduced for the first time by the owner's kind permission. As one can see from the illustration it is exceptionally interesting in many ways. The elaborate architecture shows the influence of the frescoes by Domenico di Bartolo, Priamo della Quercia and Vecchietta in the Pellegrinaio of the Spedale at Siena, and as these were executed 1440-43 Dr. Schubring conjectures that the panels with scenes from the life of the Baptist were painted about 1450. For his compositions Giovanni has gone to the celebrated Baptismal Font by Jacopo della Quercia and his co-workers. The painting of John before Herod and Herodias follows pretty closely the relief by Ghiberti, and the Nativity of the Baptist clearly derives from the similar relief by Turino di Sano (or his son, Giovanni di Turino). Mr. Lehman's painting is inspired by Jacopo della Quercia's bronze relief of the same subject. The architectural setting, however, is the invention of the painter and shows admirably his fantasy and decorative feeling. The figures count for little amidst this wilderness of cupolas, arches and slender columns rising from the richly patterned pavement. A replica in rectangular form with modifications in the architectural background exists in a private collection in London.

As might naturally be expected, Mr. D. F. Platt's collection at Englewood, New Jersey, contains, among the numerous Sienese pictures which give to the collection its principal distinction, two characteristic paintings by Giovanni di Paolo. One of these, a Madonna and Child, is unfortunately in very bad condition, although much of its quaint loveliness has survived the ruin of time. The gold has disappeared from the background and the Virgin's robe turned quite black. Charming, however, is the tenderness with which the Christ Child, dressed in a long rose-colored gown, presses His cheek lovingly against the Virgin's. The panel measures 12½ inches by 9 inches.

The second little picture (Fig. 3), a Madonna and Child with Saint Margaret and Saint Catherine of Alexandria, wins our hearts

by its beauty of decoration and virginal charm of sentiment. Seated on a throne covered with a drapery of red and gold, the Virgin holds in her lap the nude Child, Who turns to look at Saint Margaret standing on the right with the conquered dragon beneath her feet. On the left is Saint Catherine daintily holding out in her right hand—as if to amuse the baby—a fragment of the toothed wheel of her martyrdom. Both saints, delightful little maidens, are crowned with double wreaths of roses. Saint Catherine wears a red gown lined with ermine. Saint Margaret's robe is light blue, lined with green; her gown, red and gold. The Virgin's mantle is blue and white, and her gown of red and gold. The background is gold, somewhat rubbed, so that the red foundation shows through, not unpleasantly. The panel, which measures $15\frac{1}{4}$ inches by 8 inches without the frame, was probably the central part of a little house-altar with painted doors. The present frame with folding side-panels is modern.

Giovanni di Paolo is represented in the collection of Mr. John G. Johnson at Philadelphia by two small panels, of which the more interesting, the *voto per tempesta di mare*, has been acquired since the publication of the catalogue of Mr. Johnson's collection. The other little picture, representing Christ bearing His Cross, is described and illustrated in the first volume of the catalogue. The procession to Golgotha issues from a city gate. Two executioners support with Christ the burden of the Cross. A third threatens Him with upraised hand. At the left, driven back by a soldier, are the Virgin Mary and the youthful St. John. At the right other soldiers head the march past the city walls, above which are seen the cupolas and towers of the town. Variegated in color and richly ornamented, this architectural background is perhaps the most interesting part of the picture. The frieze of winged figures which extends the length of the paneled wall deserves notice, as does the sculptured column recalling Trajan's. Dramatic themes, however, were somewhat beyond Giovanni's power as a rule, and the figure of Christ in a long pink gown hardly escapes the charge of caricature, while the executioners are frankly grotesque. But as decoration, as a piece of delightful color, this painting cannot fail to please.

Mr. Johnson's recent purchase is the well-known votive painting (Fig. 1, Part I, p. 180) from the Palmieri-Nuti Collection, shown at the Mostra d'Arte at Siena in 1904, representing shipwrecked mariners appealing to a saint, variously described as St. Dominic or St.

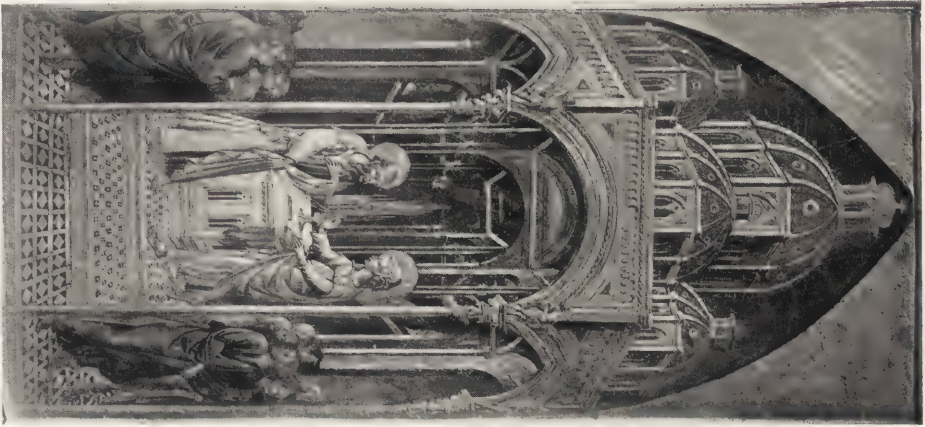


Fig. 2. GIOVANNI DI PAOLO: ZACHARIAS
AND THE ANGEL.
Collection of Mr. Philip Lehman, New York.



Fig. 3. GIOVANNI DI PAOLO: MADONNA AND
CHILD, WITH SAINT MARGARET AND
SAINT CATHERINE.
Collection of Mr. Dan Fellows Platt, Englewood, N. J.



Anthony of Padua,¹ to save them from the perils of the deep. The good saint's offices were efficacious, we may presume, since the little picture we are considering was probably painted in fulfilment of a vow uttered at the time. Storm-tossed, the ship's company kneel on the deck of their dismasted vessel, a sturdy bark, nevertheless, of the wooden-shoe variety which seems, we must confess, in but little danger from the hillocky waves, wherein sports an elongated mermaid. Against the lowering sky, however, are driven here and there in wild confusion bits of spars and flapping sails. On the whole, it was probably fortunate for all concerned that the saint graciously appeared at this moment with his lily and aureole of light to still the raging tempest. As illustration the picture has an unconscious humor which was undoubtedly far from the intention of our worthy painter, who credulously relates, as he was told the survivor's Odyssey of mountainous waves, marvelous mermaid and riven masts. But the artist in him shows when he draws in beautiful pattern the wind-tossed sails. Characteristic, too, of Giovanni is the occasional touch of realism such as the effective lighting of the sky where it meets the serrated waves, strangely contrasting in its naturalism with the bad drawing of the impossible boat. But such contradictions as these are part of Giovanni's charm, and for all his limitations he remains one of Siena's most delightful minor masters.

THE BLACKSTONE COLLECTION IN THE FIELD MUSEUM OF NATURAL HISTORY IN CHICAGO · BY HAMILTON BELL

THIS collection of over six thousand specimens from China and five thousand from Tibet is particularly rich in the department of objects illustrating the culture of the Middle Ages in China: the great epochs of Han and T'ang with their connecting six minor dynasties. For the acquisition and arrangement of these the eminent sinologist and antiquarian, Dr. Berthold Laufer, is entirely responsible; their number and variety together with the care and judgment displayed by him in collecting and describing them give them as a whole an importance unequalled by any other collection known to me.

¹ The lily is one of the attributes of both saints, but the habit would appear to be Franciscan, although the figure can hardly represent St. Anthony of Padua, who died while still a young man.

It seems strange that it is not more famous, but few Americans except students are aware of the vast accumulations of Oriental art already in this country and the pace at which they are increasing.

The Museum of Fine Arts, Boston, with over one hundred thousand specimens of the arts of Further Asia, it must be admitted heads the list; Mr. Charles L. Freer's collection, which he has munificently bestowed upon the Nation and which will ultimately be housed in Washington in the Museum he is prepared to build for it, is, because of the high quality rather than the great number of its contents, easily second.

In New York, the Metropolitan Museum of Art has at present only made a beginning, having through force of circumstances had its energies directed into other channels. But in the American Museum of Natural History reposes a very important, though small collection of objects, similar to those which make up the Blackstone of the Field Museum, brought from China by the same distinguished archaeologist in 1903-04 at the expense of Mr. Jacob H. Schiff.

But my desire is to direct the attention of students to a few of the most interesting features of the Field Museum Collection. A very remarkable Han jar is decorated on its unglazed surface with leaf and diaper ornaments impressed by means of a stamp, in addition to which are a mask and dragon-like creatures modeled separately in high relief and stuck on. These have been applied upside down, an apparent perversity which Dr. Laufer is disposed to ascribe to magical or Shamanistic intentions on the part of its maker. Much of the unglazed Han pottery seems to have been painted, mostly red, black and white.

Turning to the glazed wares of this epoch one is amazed at the variety of color displayed. Han glaze has almost come to be synonymous with a leaf green which has to a great extent oxidized into iridescence, but here we have greens of every shade and tone from almost yellow to nearly blue, some almost black, browns, yellows and reds both bright and dark. Almost all of the familiar forms are found with these various colored glazes: Hill jars and censers, granary jars, bowls, models of stoves and other domestic utensils.

Probably the most interesting discoveries of this period are jars of the familiar Han shape, of a heavy, hard porcellaneous pottery or stoneware, thinly glazed. They differ from other ceramic pro-



Fig. 1. PORCELANOTE JAR: HAN DYNASTY
(206 B.C.—221 A.D.).

Fig. 2. BRONZE MIRROR: T'ANG DYNASTY
(618—907 A.D.).

Blackstone Collection, Field Museum of Natural History, Chicago.

Fig. 3. BRONZE VESSEL: CHOU DYNASTY
(1122—1049 B.C.).

ductions of the period in the composition of the clay and the technique of the glazing. They are made of a highly kaolinic, steel-hard clay, coming very near to that used in the Sung and Yuan periods; although the shapes and ornamentation of these pieces are absolutely characteristic of Han.

Chinese scholars are inclined to regard this as the so-called Han t'zu which was supposed to be lost. The word *T'zu* for porcelain occurs first in Han times; these are the first finds of anything that can be reasonably identified with the class of pottery so designated, and must be regarded as the precursor of genuine porcelain.

The jar illustrated (Fig. 1) was found in a grave with a cast iron stove which bears a well-attested Han inscription; and this brings us to the second discovery of extreme interest; that at this period the Chinese were familiar with the manufacture and use of cast iron; besides the stove just mentioned, others circular and horse-shoe shaped, cooking pots, jars like those of pottery, chariot wheel naves, swords and spears, knives, chisels, seals and even a bell, of the shape ascribed to Chou, with knobs the striking of which brings out different notes, are all found of this seemingly unsuitable material. The probability is that but for the tendency of iron to disintegrate, the finds of it would have been much more numerous (Fig. 4).

But it is when we come to T'ang times that we are struck with the richness and variety of the pottery wares and the forms which they assumed. It is safe to say that in no other room in the world can we obtain so complete an insight into the civilization of this splendid era. It is hard to select where all is so absorbing.

Though T'ang records abound with reference to porcelain and Arab traders of that day mention "vases made of very fine clay as transparent as glass, allowing the water to be seen through them," none has so far been found earlier than Sung. Still there are here some pieces of fine thin pottery, glazed grayish yellow-white, of a very Sung type.

The figure pieces of man and beast predominate both by their number and their importance over any vessels, beautiful though some of these are. Dr. Laufer states that he knows of no figures in the round which can be dated with authenticity earlier than T'ang. Those at the Field Museum are mostly, if not exclusively, from the provinces of Honan and Shensi, and it is interesting to note that those from the first mentioned province are invariably the finer;

the human figures more spirited and characterful, the animals more varied in pose and natural in treatment, but it is remarkable that all the horses, even those modeled with the most fire, have all four feet on the ground; there are none which suggest the Colleoni or the Parthenon. However there are one or two startlingly realistic animals, notably a shaggy camel who with lifted head and open mouth protests against rising under its load as ordered by its Turkish rider, and a sleeping dog that might almost have been modeled by Barye.

As an agricultural community the Chinese naturally held the domestic animals in high regard, so we find the camel, horse, ass, ox, sheep, pig, poultry, dog in great number and variety. The cat was not introduced into China from India until later in the Middle Ages.

Carts are also found, usually two-wheeled and drawn by a bullock, which would seem to connote the use of the plough in agriculture.

A group from one and the same grave at Wo fung kung, south of Singan in Shensi, will show how the rank and station of the departed was indicated by these burials. The owner of this would seem to have been a prosperous farmer or trader and was supposed to need in the future, as in this life, a camel, a saddled horse, a bull, two sheep, an armed watchman and three women servants. For supernatural protection these were accompanied by a winged sphinx with a puck-like face, large ears and a long, twisted top knot, called t'u' K'uai, the earth spirit whose presence was regarded as protective.

This last "familiar" if so he may be regarded, takes various semi-animal forms, some very suggestive of the Sassanian "griffons," part lion, part bull, often winged and with human countenances; these in all probability may be traced to the influence of similar monsters in earlier Assyrian art.

Personages of higher rank than this worthy were attended by more numerous and varied cortèges. The mounted figures both of men and women, so common in every collection of T'ang art, were arranged in the grave preceding and following the coffin as escort. Such, too, were the warriors afoot and on horseback, whose armor both of plate and chain mail and conical caps of metal, or huge and fantastically winged casques of the utmost elaboration of the armorer's craft, yield nothing in completeness of protection or

decorative effect to the highest development of European panoply. Neither was the spiritual welfare of the departed neglected; we find figures of priests, two types of Manichaeans, others probably Taoist and Buddhist.

Still more curious and interesting are the provisions for the entertainment of the dead. Dr. Laufer has recorded for us in *Chinese Grave Sculptures of the Han Period* that even at that early date it was the custom as it is to-day in China to provide dramatic and circus performances at funerals for the enlivenment of the survivors, and these were at that time often recorded on the walls of their tombs. Under T'ang it was the custom to provide the dead man also with a company of players and jugglers in clay.

Quite the most interesting and artistically accomplished of the figures in the Blackstone Collection are those of dwarfs and actors. These are particularly free and spirited in action, and quite wonderfully modern—as we should say—in technique (Figs. 6—8).

The dwarfs and many of the actors are strangely un-Chinese in type, recalling the fact stated in the T'ang annals that in this era dwarfs were sent from Samarkand as tribute; one of those in this collection, it will be noticed, is obviously of negroid physiognomy. Clowns with stiff beards, upturned moustaches of ancient Turkish fashion, and hooked noses altogether Semitic in appearance, present an extraordinary similarity to the heads which Professor Petrie discovered in Memphite tombs and classes as caricatures of Scythians. A similar figure in the British Museum is labeled "Han or slightly later." Dr. Laufer notes in the work just quoted, that in the modern Chinese theatre the fool still appears with a whitened face and big turned-up moustaches.

The most remarkable presentations of character and naturalness are the figure of the wrinkled old man with a clean-shaved face, who reminds one of Got, the great French comedian, and that of a youth in a long robe, very highly modeled, which retains traces of gold and color, white, red, black and blue. Almost a duplicate of this exists in the British Museum, but the head, which also is identical, is turned the other way, and looks to the left instead of to the right. One wonders if these figures were not made up, as we know the Tanagra figurines were, from separate molds, which admitted of great variety in the position of identical heads, arms, legs, hands and feet.

The coiffure of this lad is extraordinarily suggestive of that of the sons of the Prince Shotoku in the portrait ascribed to the Korean Prince Asa, preserved in the Imperial Household Collection. As this was painted in 597 A.D. the Chicago figure and the painting are possibly contemporaneous. The hair-dressing of many of the ladies too is remarkably like that to be seen in Japanese sculpture and pictures, as is the general disposition of their robes, which brings home to us the fact that the Island Empire derived an enormous part of its culture and refined civilization from China at this epoch, and that while foreign intercourse and invasion brought changes to the Continental, the insular community preserved with but slight modification the original characteristics.

Some of this T'ang pottery shows unmistakable influence from India, Central and Western Asia, as for instance on some vessels appear Naga and the Garuda bird, and a female demon siren-like with birds' wings and claws irresistibly recalls a Greek harpy possibly by way of Gandhara.

Persian art, too, through Sassanian channels has left its impress on the art of T'ang. The not unfamiliar amphora-shaped jug or vase which is found in many collections appears here in a peculiarly elegant and ornate specimen, with ornaments, which are almost Saracenic, molded in relief and stuck on before firing. The sphinx-like monsters, many of them, strongly recall such griffins or leonine creatures as are common on Sassanian pateræ, silks and seals, whence they were freely adopted by Eastern and Western alike. Prototypes of these may be seen on gold disks in the Oxus Treasure or silver dishes from Perm. A remarkable connecting link between these and those earlier originals from Nimrud is a bronze lion found in the Helmund River in Afghanistan, now in the British Museum. It is labeled "probably Bactrian of the Third Century B.C." Winged, griffin-headed, horned, with a mane that on the crest is hogged like a polo pony's, and on the throat and chest foliated like an acanthus leaf, his tail, curled up into a ring, forms a handle with a leaf on top in lieu of a tuft on the end; he reminds one at once of the Hispano-moresque *aqua manile* and of the Chinese bronze wine vessels shaped like weird monsters which may have originated in Chou or even Shang times, but became popular under Sung.

While Dr. L  ufer holds strongly that no figures modeled in the full round have so far been found to which authentic dates can be



Fig. 4. CAST-IRON STOVE: HAN DYNASTY (206 B.C.—221 A.D.).
Blackstone Collection, Field Museum of Natural History, Chicago.



Fig. 5. BRONZE FITTINGS OF CHARIOT WHEEL-NAVES: CHOU PERIOD (1122—1049 B.C.).
Blackstone Collection, Field Museum of Natural History, Chicago.



given earlier than the T'ang dynasty, yet he divides those which he has collected into Archaic, that is to say Prehistoric, and Mediæval dating from the Fourth to the Ninth Century, A.D.

The earliest prehistoric figures would seem to be solid clay figures of both sexes and extremely primitive aspect, though still unmistakably Chinese in physiognomical character. They are modeled, not molded, in a crude manner; although the heads have a certain quality and charm, the bodies and limbs are feeble and shapeless. The arms are separate from the shoulders and pivoted on wooden pegs. Their discoverer believes them to have been of Shamanistic origin used in magic rites to ward off evil spirits and avert disease. Similar figures are used by the Shamans in Southern Siberia at the present day. A pair was buried beside each coffin to dispel evil influences, and a figure of a Shaman wielding a wooden spear, which has rotted away, doubtless served a similar purpose; this last type survived into a more enlightened age, as there is a similar figure from T'ang.

Another very remarkable series of archaic figures is considered by Dr. Laufer to represent not the living adherents of the dead man but his ancestors. They were cast in molds and are all much alike. Their chief characteristic is their flatness, although their heads are sometimes rounder than the rest of their figures. Their skirts spread out about their feet as if wadded like a kimono, and their hands are folded and hidden in their long sleeves, giving them altogether the strangest Japanese appearance.

There is a most interesting series of T'ang figures showing the development of the representation of Yama, the God of Death, and one of the Judges in Hell, whose worship was very popular under this dynasty. At first it would seem he was presented as a bloated, tailed and horned monster, with clawed feet and hands and the head of a demoniac bull, flaming at every conceivable or inconceivable point, sometimes with painted leopard-like spots on his garments, sometimes unclad; one bestrides a squealing sow of appalling naturalness. By degrees his visage becomes more human, less bull-like and more like John Bull; though still horned, he otherwise much resembles the warriors of the period in full plate armor and stands upon a crouching bull. Later his horns and flames become the ornaments of his huge fantastic morion and finally but for his characteristic action, one arm threateningly raised, the other akimbo on his

hip and his perch on the bull, he is not to be told from the other warriors whose function is to guard the tomb.

Of the jades in the Blackstone Collection Dr. Laufer himself has written one of the most exhaustive and valuable monographs in the whole library of the Orientalist.

There is besides a large and highly important collection of ancient bronzes which yet awaits arrangement at the hands of its collector (Figs. 3 and 5).

One of the mirrors of T'ang design and workmanship is so extraordinary and so to speak un-Chinese in its arrangement, though of the highest class and of a perfection of treatment only to be found in the finest T'ang work in this kind, that a few moments may well be spent in consideration of it. To begin with, it is asymmetrical, an absolutely unique state of affairs so far as I have been able to discover. It has no central boss, no concentric borders of ornament, and no rim or edge. It consists of a flat, rather thin disc of bronze $4\frac{1}{4}$ inches in diameter, which has been treated with black lacquer; these old lacquered mirrors are held in the highest esteem by Japanese connoisseurs, who pay as fancy prices for them as we do for hawthorn or peachblow vases. The ornament consists of portions of three different arrangements of lotus blossoms of a perfection of design and execution which I have never seen equalled, and the like of which is probably only to be found among those peerless mirrors treasured in the Shosoin at Nara. The smaller segment of the three I imagine to be a portion of the lotus-flower boss; a mirror No. 07214 in the Museum of Fine Arts, Boston, with somewhat similar decoration, but perhaps not so consummate, has a boss of just this description. I venture to think that we have before us a fragment of a very large and splendid T'ang mirror, which, having been broken, was, for the sake of its extraordinary beauty, ground into circular shape and used as a mirror, just as we find fragments of the glorious Chün yao glazes ground into regular shapes and used as personal ornaments by the art-loving Chinese (Fig. 2).

Be all this as it may, this piece of bronze, scarcely more than four inches across, is one of the highest achievements of early Oriental art anywhere to be found.

Other works in bronze are numerous, gilt Buddhistic statuettes, several as old as the North Wei dynasty—386-532 A.D.—many of them of extreme beauty. Curious to a degree is a statue of Bodhi-



Fig. 6.



Fig. 7.



Fig. 8.

CLAY FIGURES OF ACTORS: T'ANG DYNASTY (618—907 A.D.).
Blackstone Collection, Field Museum of Natural History, Chicago.



dharma about two feet high, seated in meditation, and very simple and dignified in air. This is of T'ang workmanship and is made of cast iron.

Still we have not exhausted the treasures of the Blackstone Collections; of stone sculptures there are a great number, an exquisite T'ang Bodhisattva comparable to the gem of the Boston Museum or that perhaps still more wonderful from Lung men, in Mr. Charles L. Freer's collection at Detroit; a marble sarcophagus of T'ang, dated 673 A.D., for an account of which I must refer my readers to Dr. Laufer's own fascinating monograph on the subject. The museum also contains a coffin or a sarcophagus of much the same shape, though considerably smaller, made of red pottery with a green glaze, dating likewise from the T'ang period. There is a smaller stone chest of the same period incised, like the sarcophagus, all over with lovely patterns, in this instance mostly floral. This was destined, according to tradition, for the hoarding of precious manuscripts of the Scriptures which were buried with the Buddhist monks at this time. Enough has been said to show that the Field Museum in Chicago may claim a high place among the collections of Far Eastern Art in America.

THE ART OF ALEXANDER WYANT · BY ELIOT CLARK

THE early period of Wyant's work may conveniently be placed before 1869. It was in this year that he suffered from a stroke of paralysis which deprived him of the use of his right hand.

Brought up in the little country town of Defiance, Ohio, where he was born in 1836, Wyant had very little to encourage his artistic aspirations. Not until twenty-one years of age had he an opportunity of seeing any paintings of importance. On a visit to Cincinnati in 1857 he was fortunate in seeing some pictures by George Inness and a little later met the painter in New York. The encouragement given him by Inness and the opportunity of seeing other pictures seems to have definitely determined him to become a painter.

Thus we see that the work of this early period covers little more than ten years. It is characterized by a certain photographic fidelity to nature at the expense of tonal relation and simplicity of design. It is rightly associated with the work of the Hudson River School.

The angle of vision is wide and extended; the subject grand and heroic; mountains, rivers, valleys—scenic, panoramic in effect. We have echoes of the romanticism of Scott, of the traditional pictorial form of Claude.

Much of this early work was later destroyed, though we have some notable examples which tell us of the painter's conceptions of that time. "On the Ohio River," painted in 1867, was recently seen at the American Art Galleries. The painter's ideal was dangerously near the photographic vision, a kind of scientific reality lacking selection and distinction. In fact, Wyant studied photographs very attentively at this period. There is no thought of focal concentration or simplicity of design; the foreground is as minutely elaborated as the middleground or distance. We do not see any pictorial preference. In color it is consistent, though monotonous, lacking direct observation from nature. In painting it is thin, unexpressive and "tight." It is an example more of patience than of art, and is therein significant, for it shows persistent endeavor and perseverance and a very faithful study of the forms of nature.

We may also mention: "Among the Alleghanies," showing mountains and lake over a dark foreground; "Mount Equinox," dated 1866, a romantic subject of mountain and stream with approaching storm; "Scene on the Upper Potomac, West Virginia"; and an idealized subject, "Landscape—Mountain Scene," typical of the style of the time.

The most important and distinguished example of this early period, however, is "The Mohawk Valley," dated 1866 (Fig. 1), in the Metropolitan Museum. We feel that when Wyant signed this picture he was justly proud of his work and had successfully achieved his early aspirations. He had assimilated the methods and teaching of the time and indicated the way of future development. Despite the fact that the detail is so carefully and minutely elaborated the interest is not divided or scattered. We see in this picture a unity and singleness of effect which is seldom found in the works of Wyant's contemporaries, Bierstadt, Church, Cole or Durand. We note also a more sensitive observation of natural effect, a more subtle appreciation of diffused light, and as always in the later work of the painter an admirable reserve and restraint.

The method of painting is sound and healthy, as the picture is sufficient witness, for it has not in any way deteriorated, faded or



Fig. 1. ALEXANDER H. WYANT: THE MOHAWK VALLEY.
Hearn Collection, Metropolitan Museum, New York.



Fig. 3. ALEXANDER H. WYANT: A GLIMPSE OF THE SEA.
Hearn Collection, Metropolitan Museum, New York.

cracked. The composition having been conceived, the subject was carefully drawn on the canvas. Then with a transparent wash of warm color (probably burnt sienna and black) the forms were fully rendered. On this warm monotone the cooler opaque colors were painted, care being taken to keep the darker masses quite thin and transparent, and the lights "loaded" with body pigment. In this manner of painting, the picture need not be completed while the paint is still wet, as is more or less the case with the present-day painter who endeavors to produce his effect "*à premier coup*." One can carry out the painting part by part without losing the unity of effect and the general tonality; moreover, there is a gain in richness of color, in transparency, and a freedom from paintiness which characterizes so many efforts of to-day. This method Wyant followed in all of his early works and also in most of his later pictures, though he added "texture" which gave to his pigment a more interesting quality and fullness of tone and to his forms greater freedom and suggestiveness.

But Wyant had something more to say than we find expressed in this picture of "The Mohawk Valley" so distinctive in his early career. The later style was brought about by two causes which came more or less at the same time. The first was due to Wyant's feeble health. As a result of paralysis of the right side he was obliged to work with his left hand. This at first must have been a great handicap, but he came to see that a certain generalization of form gave a greater simplicity of effect, and added to this he felt the need of expressing something more than fact. It happened that about this time the Barbizon painters were being talked of and examples of their work were shown at the galleries of Cottier and Son. Wyant immediately responded to the intention and significance of these pictures. Viewed then by a very doubtful and unappreciative audience, it required a kindred spirit to recognize their artistic value.

We can see why Rousseau would so strongly appeal to Wyant. He was essentially classic, in the sense of the perfect unison of form and idea. Moreover, his idea was not merely the repetition of elegant lines and meaningless compositions. It was inspired by the simple, homely landscape of the north, by the communion of mind with matter. Thus it was a reaction against what had falsely been called "classic." Rousseau was austere. His painting had an almost religious reverence for the subject.

As a result of this twofold influence, Wyant became more reflective and also more intimately responsive to nature. Corot said "one must seek above all else in a picture for some manifestation of the artist's spiritual state, for a portion of his reverie." This sentiment is echoed in the later works of Wyant. It is the mental mood inspired by nature that becomes significant. We do not see the same photographic attention to fact, but it is the diffused light on things and their illusive significance that attracts the painter. Thus in his "Passing Clouds" (Fig. 2) the forms of the landscape are subordinated to the dominant pictorial motive which is centered in the dark, wind-blown trees against the light, surging forms of flying clouds. The theme becomes, as it were, the symbol of change. The drawing has more relation to the significance of the whole than the mere record of a part; the values serve not only to illumine the fact but to enlarge upon the illusive idea of light and ethereal expanse. Thus we see the master's problem in chiaroscuro is essentially the same as Rembrandt's, in so much as it is the gradual gradation of the light going into darkness that interests both painters. The pictorial interest is attained through change and sequence of values. In this picture there is no surface that is flat. All of the values lead to the point of focal concentration in the center of the dark tree. Here the eye finds rest. In consequence, although the motive is expressive of change and action, we have a perfect adjustment and balance which creates repose in change.

This interest in chiaroscuro, this expression in light and shadow, became the dominant theme of the painter. It was his limitation as well as his strength. His strength, because he worked within a given limitation. The charm of design,—the pattern produced for æsthetic beauty of arrangement and the expression of ideas through association of shapes and colors,—was not a part of the painter's thought.

It follows, therefore, that Wyant was not a colorist in the full sense of the term. He was particularly sensitive to neutral colors, precisely because he was interested in problems of light as seen in value relations. Most of his pictures represent effects in grays. His colors were as the barks of the trees, the gray of the moss, of the rocks, of mountain streams; colors of the things he loved so well. He hardly ever attempted sunlight. To introduce sunlight was but to change the colors so surpassingly beautiful. We must not forget that Wyant was an invalid. Color was too decidedly emotional for the



Fig. 2. ALEXANDER H. WYANT: PASSING CLOUDS.
Collection of Mr. Emerson McMillin, New York.



FIG. 4. ALEXANDER H. WYANT: A SUNLIT VALE.
Collection of Mr. H. H. Benedict, New York.

weak nerves of our painter, too blatant, too evident, too strong. His mood was reflective, quiet, serene, pensive. The subdued lights appealed to him more intimately. This mood we see echoed in most of his pictures.

What beautiful suggestion and poetic inspiration we find in the picture "A Glimpse of the Sea" (Fig. 3). There is much thought within a very little space. The color of the landscape is rich, warm and subdued. It shows a little inroad from the sea on either side of which are dark, picturesque tree forms leading the eye to the beautiful sky beyond. Wyant often remarked that the key to a landscape was in the sky. If one could paint a sky he could paint a landscape. This is interesting to note, not only because it indicates the essential relation of land and sky, but shows how much the painter was interested in sky forms and their mysterious suggestion. In fact, we might say that in almost all of Wyant's finest pictures it is the sky that is of dominant interest, that indicates the spiritual state of the painter; and that the landscape serves as a beautiful foil or frame to bring out its subtle and illusive gradations.

It also gives to his pictures a great sense of expanse and vastness. Though most of the landscapes are small in size they are always big in feeling. This sense of distance and expanse, of the grandeur of nature, is, perhaps, more forcibly expressed in the art of landscape painting than in any other medium of expression. It gives to landscape a decidedly religious significance. In "A Sunlit Vale" (Fig 4), owned by Mr. H. H. Benedict, this feeling for space and atmosphere, for the grandeur of nature, is very wonderfully expressed. We look from the shadow of a dark, sloping mountainside to the sunlit valley and distant mountain range beyond. Over all is the spirit of change, of fast-fleeting sunlight and shadow. The sky is remarkably fine in its rendering of atmospheric perspective and change of aerial planes. It does not seem to stop at the frame, but we feel its great expanse soaring heavenward to the zenith and around. This is always the dominant mood of the painter. It is his voice, his message.

We do not look to Wyant for powerful and dramatic representation. We do not look to him for new discoveries in design or color. He had not the austere solidity of his prototype Rousseau, but he breathed into his forms a more subtle, serene and illusive spirit which we can best hint at by the word charm. Though not original in the

sense of an innovator, Wyant was, nevertheless, very personal and individual. His art was not found in formulas, and school precepts; not created to satisfy a popular fad or fancy, but created out of sheer necessity for creation. This is the divine spark of genius. It was latent in the soul of Wyant.

NOTES UPON RECENT ADDITIONS OF IMPORTANCE TO AMERICAN COLLECTIONS

THE LITTLE MADONNA BY RAPHAEL · BY FRANK JEWETT MATHER, JR.

MR. WIDENER has recently added to his collection one of the most delightful early Madonnas of Raphael. It is variously called the Cowper Madonna, from the first English owner, Lord Cowper, British Ambassador to Florence about 1780; the Panshanger Madonna, from the Cowper estate in Hertfordshire; or, as we shall prefer to call it, the Little Madonna.* It is about one half the scale of life. Passavant believes it came from Urbino, which is likely enough, for it was painted at the time when Raphael still depended largely on his Umbrian patrons. Gruyer says that it came down in one of the Bonaventura families of Urbino. It is the most graceful and generally pleasing of all Raphael's early Madonnas, though the Granduca surpasses it in majestic sweetness and the Tempi in poignancy. Its relations with these Madonnas are so close that all critics unite in dating it about 1505, the moment of Raphael's complete emancipation from the mannerisms of Perugino. These persist in a measure in the sky veiled by filmy clouds in the upper blue and graduated to pale salmon-yellow at the horizon. Perugino would also have approved the blue pool at the left, mirroring bushes, which mediates between the pale blue of the sky and the heavier blue of the mantle. But Perugino would hardly have admitted the actual presence of Cronaca's new church at S. Miniato, or the solid masses of nearby foliage. The picture is in oils, very well preserved, but still keeps the freshness and simplicity of the old tempera technique. The tenuous veils worked through the Virgin's golden hair are themselves threaded with gold. Her dress is a rather dull pink; the mantle, which merely covers the lap, is a deep

* See Frontispiece.

lapis blue, the lining showing a rich moss green where it turns into view at right and left. Originally the stretch of landscape, now quite brown, which shows above a low screen or hurdle, must have repeated the green note of the robe.

The ease of the child balancing with the mother's aid and feeling for her neck is beyond praise. The Virgin, though still akin in posture to many Peruginos, has a fuller, more natural, less affected beauty. Only the extravagantly delicate hands, quite unlike the capable hands which Raphael gave to the Granduca, have led certain critics to suspect a scholar's aid.

The composition plainly belongs to the group comprising the Granduca, Tempi, and Orleans Madonnas. In all four, the Child is supported at the right, by the left hand, and in all cases his hands or arms search for the Mother's neck. Most critics, following Gruyer, Passavant, and Crowe and Cavalcaselle, make the Cowper Madonna a link between the Granduca and the Tempi. I am inclined to agree with Rosenberg that it is the earliest of the group. Its arrangement, with the heads balancing to right and left, is still merely a refinement on the familiar pattern of Perugino; the halos, unlike those in the other pictures of the group, are set flat and unforeshortened. What we seem to have is a parallel development of two motives, a seated and a standing Madonna, the first of the two series being respectively the Cowper Madonna and the Granduca. The similarity of the types and attitudes shows that all these delightful Florentine Madonnas of Raphael must have been painted within a few months, presumably in the year 1505. Gruyer detects the influence of Leonardo in the picture, but I fancy this was not direct but mediated, through Fra Bartolommeo, whose *Bambini* are strikingly like the present one.

The Little Madonna is the fourth Raphael which has found a home in America. The first to come over was the early predella fragment, a Pietà at Fenway Court; the later superb Inghirami portrait, representing Raphael's maturest style, was added to the same collection. Next followed Mr. Morgan's Madonna of St. Anthony, still quite Peruginesque, though probably finished only a few months before the Little Madonna was begun. The Little Madonna is not one of the great Raphaels, but as the only piece in America that represents the candor and amenity of the master at the moment when his originality began to assert itself, it has a peculiar interest and

value. Gruyer with his usual felicity writes of this charming piece: "La petite Madone de Lord Cowper n'a rien de solennel; mais aimable et bonne, elle exerce une puissance d'attraction singulière, et, malgré les imperfections qu'elle ne saurait cacher, elle vit à jamais dans la mémoire de ceux qui l'ont une seule fois regardée."

A CRUCIFIXION BY FRANCESCO DEL COSSA : BY JOSEPH BRECK

IF one did not recall how little choice in the matter of subject was left as a rule to the Renaissance artist one might be inclined to wonder at the comparative infrequency with which Francesco del Cossa depicted in those works which have survived to us the dramatic themes of Christian iconography. The blunt-featured men and women who dwell in the flinty world of his imagining, their draperies crumpled in thin metallic folds, their iron bodies shaped from within by hammering passions, were eminently suited to assume the more vehement roles of tragedy. One can easily imagine them ululating around the dead body of Christ, suffering martyrdoms, bearing painfully the burden of the world's woe. Only once, however, did Cossa paint the most poignant of all Christian subjects, the Crucifixion of Our Lord. This is the *tondo*, hitherto unpublished, which has recently been acquired by Mr. Philip Lehman of New York, through whose courtesy it is here reproduced. In the same collection, it may be remarked, are two splendid portraits, attributed to Cossa, which were formerly in the possession of Conte Gozzadini of Bologna. The *tondo* was at one time in the well-known Costabili Collection at Ferrara.

The painting is on a circular panel measuring $25\frac{1}{4}$ inches in diameter. The figures are silhouetted against a gold background. Pendant from the sombre Cross which rises menacingly above the parapet of Golgotha is the pallid body of Christ. At the left of the Cross stands the Madonna, majestic in her grief. With both hands she draws about her the folds of her dark brownish-red mantle. Her face, framed in a white wimple, is bent downward and her coarse features convulsed with anguish. At the right stands the Apostle St. John, his right arm extended tensely at his side as he gazes upward in a frenzy of emotion. His crimson mantle, lined with scarlet, has



FRANCESCO DEL COSSA: CRUCIFIXION.
Collection of Mr. Philip Lehman, New York.

fallen away from his right shoulder revealing his dark-blue tunic. The figures are seen somewhat from below. As a result of this low point-of-sight they seem to tower above one, adding much to the impressiveness of the picture. This monumental effect is further increased by the simplicity and openness of the design. It is evident that Cossa had profited from the lessons of Piero dei Franceschi, whose frescoes at Ferrara were so great an inspiration to this master, who derives, on the other hand, from the Paduan School through the influence of his somewhat older contemporary, Cosimo Tura.

We first hear of Cossa in 1456, when he contracts through his father, since he was not yet of age, to paint a Pietà now lost. Between 1467 and 1470 he painted his share of the frescoes in the little summer palace of Schifanoia at Ferrara. In 1470, disgruntled at the treatment accorded him by Duke Borso, he left Ferrara and took up his abode in Bologna, where he soon found abundant employment. He died in 1480 or thereabouts. Two of the principal works of this period are the Annunciation, about 1471, now in the Dresden Museum, and the Madonna and Child with Saints Petronius and John Evangelist and the donor Alberto de' Catanei, painted in 1474 and now in the Gallery at Bologna. It is with these austere and uncompromisingly grim paintings that Mr. Lehman's *tondo* shows perhaps the greatest affinity in style. The forms, the color scheme, the execution, the powerful conception of the subject are thoroughly characteristic of Francesco del Cossa, and Mr. Lehman may be congratulated upon having added to a collection, already notable, another superb masterpiece by one of the great painters of the Italian Renaissance.

A MADONNA BY GIOVANNI BELLINI · BY WILLIAM RANKIN

THE strictly medievalist tone of Crivelli and the early Bartolommeo Vivarini, both superbly illustrated in American collections, (with glimpses at the inscrutable Antonello,) hardly satisfy our need for some central representation of the vast step taken by painting in Venice between the death of Jacopo Bellini and the first works of Giorgione. No other man so fills this gap as does Giovanni Bellini; but while two of the Madonnas of his youthful years

at Padua, those in the possession of Mr. Theodore M. Davis and Mr. John G. Johnson, respectively, are highly characteristic and important, we can hardly say as much for the rather cold and conventional example in the Metropolitan Museum of Art, which seems a by-product, although painted in the master's mid career. The Madonna in Mr. D. F. Platt's possession, even if by Giovanni, which I doubt, seems of little significance. With any others in America, I have no acquaintance.

The Madonna in the possession of Mr. Grenville L. Winthrop of New York seems to me a very valuable example of Bellini's style, probably just before the complete maturing of his powers, as shown in the great altar-piece at Pesaro to which a date of about 1481 has been reasonably given.¹ I cannot trace the iconographical history of the motive, which is rather that of the Virgin adoring the Child than of the Madonna monumentally or hieratically conceived. The motive, indeed, comes from the Medieval Nativity as simplified to a compact quarter-profile group, and modified under the influence of Donatellesque relief sculpture, and with the Squarcionesque accessories of curtain and parapet—themselves of far earlier origin. It is very unusual with Bellini, and recalls the Vivarini compositions of the Virgin worshipping the sleeping infant reclining on her lap or on a parapet of which Alvise's very beautiful and popular Redentore Madonna—of a later date—is the *œuvre type*; but the naturalistic pose and action of both Virgin and Child in Mr. Winthrop's example, and the entire change from a static to a potentially kinetic and centrifugal linear scheme, lead the way to the more open, free, and descriptive action soon to be seen in the Bellinesque and early Cinquecento horizontal *Converzatione*. The half-length Virgin, a weighty type, older than the purposely Byzantine Virgin in the Brera, (which Roger Fry surely puts too early,) yet with much the same features, stands three-quarters to left, bowing in rapt love and sweet thought over the seemingly just-awakened child, with head to the right gazing out upon the world, who lies relaxed upon a parapet, and supported by two pillows. Behind is the characteristic green curtain, cutting off the landscape, except for little vistas on either side.

The feeling is of serene and intimate domesticity, quite exceptionally tender and expressive, with a severity of pattern, of planes,

¹ Roger Fry, *Giovanni Bellini*, London, 1901, p. 30.



GIOVANNI BELLINI: A MADONNA.
Collection of Mr. Grenville L. Winthrop.

of big broad massy drapery, to dignify the votive thought. One hardly knows which other work of the period it most recalls in sentiment. For the actual motive we may compare the disputed and less important Virgin with the Sleeping Child in the Verona Museo Civico (No. 110), and Mr. Davis's Madonna, which has been called the earliest of the Madonnas; but for feeling with a quite other conception in form, I call to mind pictures like the repainted Madonna with a Greek inscription in S. Maria del Orto, probably of a few years earlier, and the wistful, half ascetic matronly Virgin with the upright Child Blessing, in a landscape, of the Venice Academy.

That our picture is at least some years earlier than the famous so-called "scornful" Madonna signed and dated 1487 in the Venice Academy seems clear enough from the color, if I may trust long memories. The lower part of the picture, better preserved than the rest, goes back to an early enthusiasm for melting vinous contours and delicate fastidious modelling in the flesh, as in the delicious play of light and warmth about the boy's toes on the cooler stone or the purpling shadow on the chin. One never forgets those earlier essays in Giovanni's color which present objects in light and air, as against the exotic magnificence of the Byzantine Oriental modes, and we observe here, with less eager passion but with greater freedom, much the same color-tone as in the very early and timid Pietà with the forged monogram of Dürer or the mystic Blood of the Redeemer. Not, of course that the picture is to be ranked with such inspirations. If we go on to the varying rare blues, the metallic sheen of the Virgin's sleeve across the deeper toned bodice, tied with old gold; or the simpler surfaces and textures in the ensemble, the curtain and stuffs, the plain parapet and quiet vista, intoned to muted chords of hour and season in the vaporous light of the lagoons, we shall find Giorgione, Titian, Veronese in the making. The breadth, reticence, refinement of a supreme early Titian like the "Sclavonian Lady" which we have seen recently in New York depends directly on painting of this type.

To the Editor of ART-IN AMERICA.

Sir: In my opinion Mr. Breck's attribution of the double portrait in the Metropolitan Museum to the early period of Fra Filippo Lippi is most convincing. What Mr. Mather says against it does not seem to me to be supported by any valid evidence. If he had seen the female portrait by Fra Filippo in the Kaiser Friedrich Museum, Mr. Mather could not have doubted the double portrait as a work by this artist, for he could not deny that both are by the same hand. The Berlin picture shows beyond question not only in design and modeling but especially in the color and the architectural background typical characteristics which we find only in Fra Filippo's works. I regret that I did not see the double portrait the last time that I was in New York, 1911. Otherwise I would have mentioned it in my article on the Berlin picture. It seems to me still several years earlier than the portrait in the Kaiser Friedrich Museum as it is stiffer and less successful in the fore-shortening. Mr. Breck's supposition that it was painted in 1436 or not much later is very possible on account of the picture's similarity in style to the early Adoration pictures of the artist. It is surely not right to assume from the somewhat protruding abdomen of the woman that she was pregnant and that the picture was therefore painted as late as 1444. The artist has only reproduced the effect of the costume of the period and the way in which women held themselves at that time. To mention one example out of many, I refer to the female portrait by Domenico Veneziano in the Kaiser Friedrich Museum. The name of Domenico Veneziano which Mr. Mather proposed for the Marquand picture is quite out of the question. This is proved by comparison with the two pictures in the Berlin Museum by this artist which are much more advanced and show absolutely different treatment of the background. Still less probable is Paolo Uccello as an examination of his coarse and more primitive portraits in the Louvre would demonstrate.

I hope that the attribution of these portraits in Berlin and New York to Fra Filippo will soon be generally accepted as we would advance considerably through this in the knowledge of this artist and the earliest portrait art in Florence. I am,

Most sincerely yours,

WILHELM BODE.

Berlin, April 10, 1914.





Fig. 1. NARDO DI CIONE: MADONNA ENTHRONED.
Historical Society, New York.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II NUMBER V · AUGUST MCMXIV

PICTURES IN AMERICA OF BERNARDO DADDI,
TADDEO GADDI, ANDREA ORCAGNA AND HIS
BROTHERS : II · BY OSWALD SIRÉN

OF Orcagna's three brothers, Nardo and Jacopo were chiefly painters; the third, Matteo, seems to have done most of his work as a stone-cutter. It seems easier to distinguish the works of Nardo from those of Orcagna, than the early works of Jacopo, for Nardo has a more decided artistic individuality. We do not know the exact difference in age between Nardo and Andrea, but it may be assumed to be inconsiderable. Nardo was inscribed a year after Orcagna in the *Arte dei Medici e Speziali* (1345), and three years after his brother in the Guild of Stone-cutters (1355). Beyond this, there is no other documentary evidence concerning his life and work than that showing him to have been commissioned in 1363 to execute the vault paintings in the Oratorio del Bigallo in Florence. In 1366 he made his will, and in the following year he was reported as dead.

Elsewhere¹ I have discussed some of Nardo's more important works, and will therefore not attempt a full description here. The starting point for a definition of Nardo's style should be the Paradise fresco in the Capella Strozzi in Sta. Maria Novella, which, on Lorenzo Ghiberti's authority, strengthened by reasonable inferences, must be admitted as Nardo's work. (The Last Judgment on the back wall of the same chapel seems to be chiefly that of Orcagna.)

Nardo's figures in the large fresco, as well as in the altar pictures in the Sacristy of Sta. Croce and in the Florence Academy, appear subtler and more elegant than Andrea's; the forms have not the same power or breadth, not so decidedly sculptural a character, as in the older brother's works. On the other hand, we find in Nardo's creations more pictorial beauty, sometimes a poetic charm

¹ *Giottino*, Leipzig, 1908, pp. 72-76.

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and an emotional expressiveness, which do not belong to Orcagna's characters. Nardo presents golden-haired maidens and princesses more successfully than any other contemporary master; his Madonnas often display human sensibilities, and his babies are more than awkward dolls.

In the large picture here to be discussed, Nardo's individual sense of beauty is, however, wedded to a desire for hieratic monumental effect. This picture (Fig. 1), of considerable size, was bequeathed to the New York Historical Society by Mr. Bryan, having been originally, together with several of that gentleman's other pictures, in the Artaud de Montor Collection. It was reproduced in the old catalogue of this French collection in a schematic drawing which was rightly judged by Dr. Suida¹ as representing a work of Nardo di Cione, but the picture itself has remained unknown and has never before been reproduced by photograph.

The Virgin is sitting full-front, holding the naked boy in a standing position on her left knee. Her throne is covered with a brocade carpet with bird and palmette patterns, which recurs in several of Nardo's paintings. In the foreground are standing John the Baptist and John the Evangelist, and, on either side of the Madonna, St. Zenobius and Sta. Reparata, two local Florentine saints, which is a proof that the picture was executed for some Florentine church. The composition is held strictly together, and almost entirely built on vertical lines converging over the head of the Madonna, in harmony with the gradually narrowing pointed arch of the frame. It is this solemn rhythm of lines that produces the hieratic impression. The color-scheme is deep and sumptuous: Mary's blue mantle with ermine lining and her carmine under-garment stand out against the brocade carpet; the two saints at each side wear brocade mantles with red and black ornaments. The Evangelist has a cinnabar mantle and the Baptist one of dark violet. The color harmony is of the same solemn character as the design, deep and powerful as an organ fugue. And there is felt in the whole picture, and not least in the characterization of the youthful Virgin, a poetic undertone, a touch of imaginative beauty, qualities which lift Nardo's best works above the level of the general run of Trecento art.

The small predellas under his large altar-pieces best illustrate these qualities. For instance, the scenes from the Legend of St.

¹ *Florentinische Maler um die Mitte des XIV. Jahrhunderts*, p. 21.

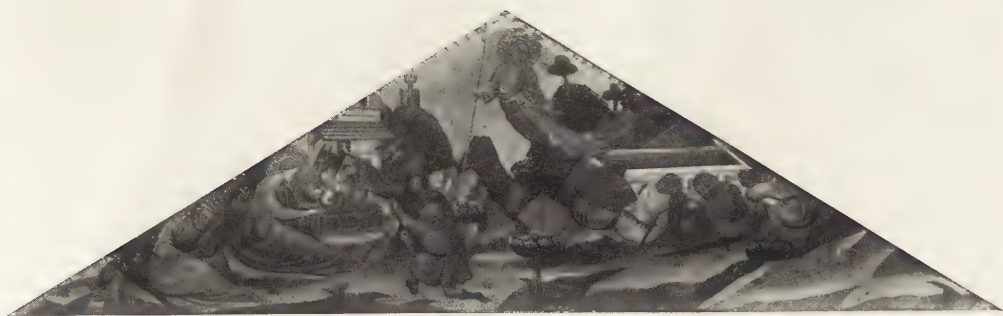


Fig. 5. JACOPO DI CIONE: NATIVITY AND RESURRECTION.
Jarves Collection, Yale University.



Fig. 2. NARDO DI CIONE:
MADONNA.
Collection of Mr. Grenville L. Winthrop.



Fig. 2a. SCHOOL OF ORCAGNA: MADONNA (TRIPTYCH).
Historical Society, New York.



Romualdo in the large triptych in the Florence Academy, or the representation of the Legend of Job in the large altar-piece in the Sacristy of Sta. Croce. With few exceptions these scenes are laid in gloomy mountain landscapes which stand out in impressive contrast to the golden sky. Some cypresses and orange-trees, placed at various planes, aid in emphasizing the sense of space. The little white-clad monks appear in strong relief against the dark rocks behind them, and the quiet dignity of the figures is in complete harmony with the subdued tone of the landscape. Properly speaking, Nardo is therefore a more advanced painter than Andrea; he is able to achieve more modern pictorial results as well as more delicately modulated tone and space values, but his presentation of the human form is not stamped with that degree of plastic power which has earned a special place of honor in Florentine Trecento art for the work of Andrea.

Another characteristic work by Nardo in America is a little Madonna belonging to Mr. Grenville L. Winthrop of New York (Fig. 2). The Virgin is sitting on a high chair holding her child on her left arm; on either side are standing three saints, the two in front being St. Catharine and St. Nicholas, and behind them an angel. Above the arch in half figure is the Christ. The picture, which has lost some of its freshness of color, retains that monumental hieratic effect resulting from the rigid rhythm of all the parallel vertical lines. We have here the same decorative arrangement, the same architectonic feeling as in the large Madonna of the New York Historical Society. The Virgin's beautiful oval type and the rather naturalistic child prove undeniably the identity of the master. Even the slight inclination of the head, which gives a tender note of human feeling to the hieratic representation, is entirely characteristic of Nardo. The picture was dated, but only *Anno Domini MCC* remains. It is however safe to state that it was painted about 1360 or a little later.

Of Jacopo di Cione, Andrea's second brother, we know (by documentary evidence) a partial work, the St. Matthew from Or San Michele now in the Uffizi, a picture which he finished after Andrea's death in 1368. Probably the picture, when Jacopo began working on it, was already designed in its main parts. It is built according to the same imposing architectonic principles which we have studied in Andrea's works.

We have every reason to assume that Jacopo also carried out several other pictures in Orcagna's workshop; his early activity was entirely that of an assistant to his brother. Not until the year after Orcagna's death was he enrolled as an independent master in the Arte dei Medici e Speziali (1369). In the following decade (1370-1380) he works together with Niccolò di Pietro Gerini and he is mentioned as late as 1394, a quarter of a century after Orcagna's death. The productivity of his long life seems to have been considerable; it was not the quantity but the quality which declined with advancing age.

His earlier works remind us a good deal of Orcagna's; we have already mentioned one of these—the picture (Fig. 3) in the Fogg Museum, Cambridge—which probably was carried out under the supervision of the older brother. Another picture (Fig. 4) of rather high quality is in the Jarves Collection in New Haven (No. 31, attributed to Giotto) and represents the Madonna surrounded by four saints: John the Baptist, Nicholas, Dorothea, Reparata, and, in the gable, Christ on the cross between Mary and John, who are sitting on the ground. Mary's Gothic throne is moved somewhat towards the background and the saints are standing rather far apart, all of which produces a certain effect of space. The figures do not entirely lack sculptural character; the treatment of the folds, especially John the Baptist's mantle, reminds us of what we have seen in Orcagna, but the saints are puppets when compared with Orcagna's statuesque forms. The types are rounder, less significant; particularly characteristic of the Madonna and two of the saints is the comparatively long aquiline nose. The colors are vivid blue, cinnabar, amethyst, yellow and green.

In connection with this work we must mention a small altar fragment (Fig. 5) in the same collection (No. 32, also ascribed to Giotto, which evidently was the gable above some larger altar picture). It represents the Nativity and the Resurrection. Probably the picture is later than the last [¶] described, as the Orcagnesque character has been somewhat weakened by the coarsening influence of Niccolò di Pietro Gerini, *Fa presto* of Trecento painting.

Much more interesting is a picture (Fig. 6) in the collection of Mr. John G. Johnson, which represents the Quattuor Coronati (Four Crowned Ones), Claudius, Nicostratus, Symphronianus, and Castorinus, being scourged by an executioner, while the tyrant who is



Fig. 3. JACOPO DI CIONE: ANNUNCIATIONS,
NATIVITY AND ENTOMBMENT.
Fogg Museum, Harvard University.



Fig. 6. JACOPO DI CIONE: THE QUATTRO CORONATI.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 4. JACOPO DI CIONE: MADONNA
AND SAINTS.
Jarves Collection, Yale University.



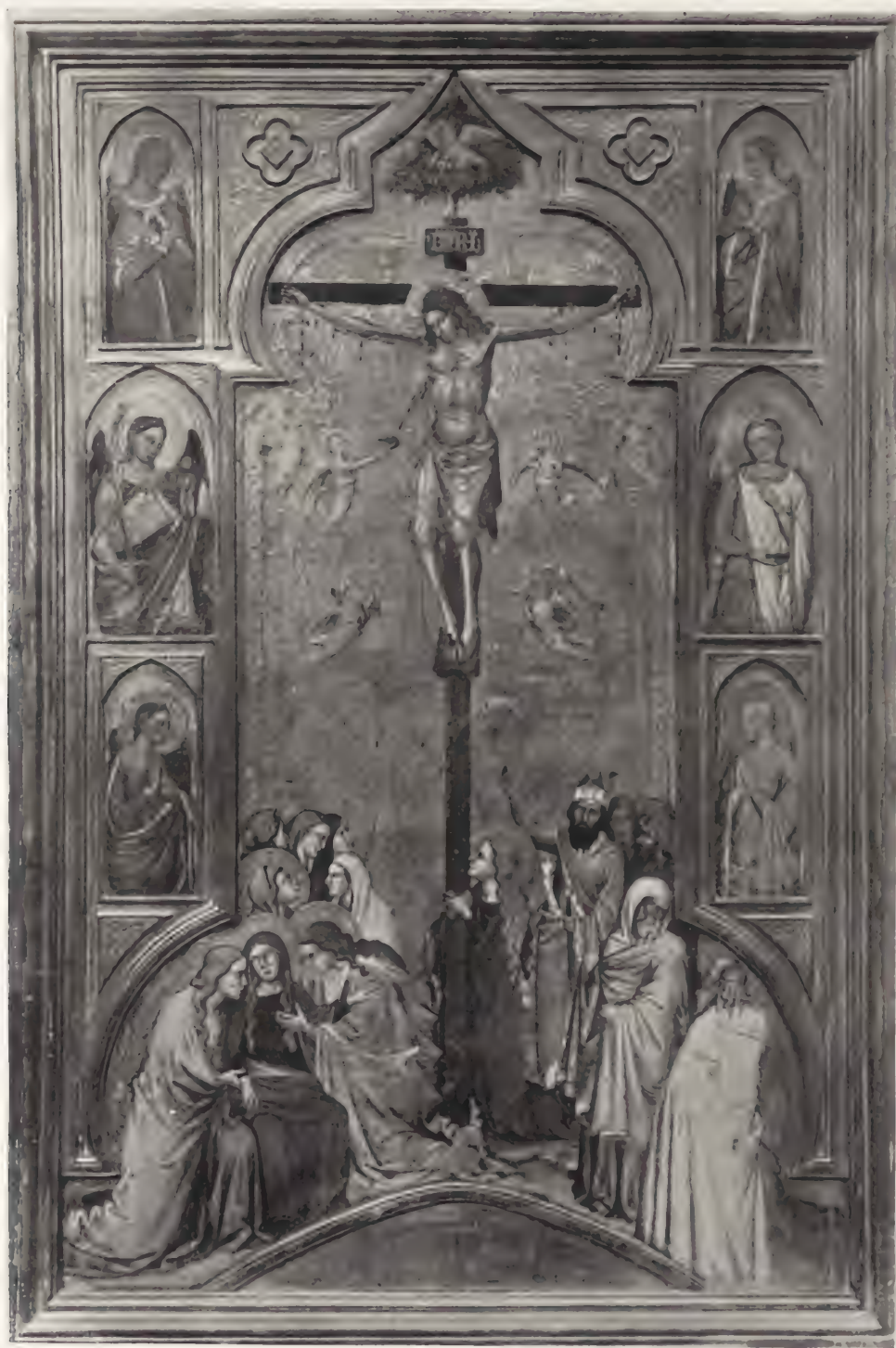


Fig. 7. JACOPO DI CIONE: THE CRUCIFIXION.
Collection of Mr. Philip Lehman, New York.



watching the bloody work is being tortured by devils. The four martyrs with hands tied behind their backs, and wearing but a cloth about their loins, must be considered among the earliest nude figures in Italian painting. The two furthest figures present the characteristic broad types with aquiline noses. The tyrant and his companions are weaker and more flaccid in drawing. The artist has tried to avoid the difficulties of a perspective rendering of the hall, by placing it diagonally with one corner pointing towards the background.

All these pictures of Jacopo are comparatively small, resembling the lateral parts of the picture of Saint Matthew mentioned above, but he also painted several large altar-pieces with many figures, as, for instance, the Crucifixion in the National Gallery (1462) and the large triptych with Saint Giovanni Gualberto *in trono*, in the Sacristy of Santa Croce, Florence. With these pictures should be grouped a very remarkable painting (Fig. 7) which, several years ago, I wrongly attributed to Giotto, not being sufficiently well acquainted with the painting itself. It represents the Crucifixion and now belongs to Mr. Philip Lehman of New York.

The shape of the picture is very unusual. It is tall and narrow, terminating at the top in a so-called *arc mixtiligne* and spreading out at the bottom into two convex segments. The lower edge is also curved; it seems as if the picture were painted as part of an architectural ensemble. It is enclosed on each side by three small, narrow pictures of angels in half-figure, which are especially characteristic of Jacopo, showing his typical broad forehead and somewhat aquiline nose, but we can also trace the same hand in the main picture.

The composition is dominated by the figure of Christ on a cross of unusual height. The numerous figures on the hill before the cross are, as is usually the case, divided into two groups; on the one side are the holy women and Saint John, on the other the Hebrews and the Roman soldiers. Mary Magdalene is kneeling, embracing the cross; Christ's feet, however, are high above her head. The fainting Mary is supported by Saint John and a young woman, both kneeling, while the women who are standing behind are gazing up at the Crucified. Still more than the figure of Christ, these women display the characteristic types of Jacopo.

The colors are light and vivid, blue, yellow, gray, cinnabar, amethyst being the leading tones. The treatment of the folds is

decidedly sculpturesque, the drawing has much of Orcagna's firmness, emphasized by rather heavy black contours. The picture must be assigned to Jacopo di Cione's early independent years as a painter, shortly after the death of Andrea.

Unfortunately Jacopo was not able to keep up the good traditions of the time of Andrea and Nardo. His individual talent was not very strong, and he was extremely dependent on the master under whose guidance he was working. As the years advanced, the drawing and plastic modeling which he had learned in his brother's workshop became relaxed and conventionalized. Niccolò di Pietro Gerini's influence on him, as on all the artists with whom this *entrepreneur* came in contact, cannot be termed anything but destructive. There are quite a number of pictures of a somewhat Gerinesque character, in which Jacopo's collaboration may be assumed. Among these late works may be mentioned a representation of the Trinity adored by four saints, in the Jarves Collection in New Haven (No. 27, ascribed to Puccio Capanna), and a similar picture with the same subject, belonging to Mr. R. H. Benson of London; both these pictures present the Orcagnesque forms in a highly degenerate and weakened state.

The fact that the proud traditions of the early Florentine sculptor-painters, who in reality constituted the continuation of Giotto's mighty innovation, gradually succumbed to conventionalism, while the more pictorial trend under Sienese influence flourished, gives us some notion of the general character of the evolution of Florentine painting during the latter part of the fourteenth century.

MARBLE RELIEF BY AGOSTINO DI DUCCIO
RECENTLY ACQUIRED BY THE METROPOLITAN
MUSEUM · BY WILHELM BODE

MEMORIES, interesting to me personally, are connected with the precious little marble relief which fetched only the moderate price of 28,000 francs at the Aynard sale last December and then obtained its definite resting place in the Metropolitan Museum (Fig. 1). I first saw the relief in 1878 at the Paris World's Fair in the Department of Retrospective Art. It was exhibited there without an artist's name by Monsieur Chatel, a collector



Fig. 1. AGOSTINO DI DUCCIO: THE RETURN OF CHRIST FROM THE TEMPLE.
Metropolitan Museum, New York.





Fig. 2. AGOSTINO DI DUCCIO: MADONNA.
Loaned to the Metropolitan Museum by the late Mr. J. P. Morgan.



from Lyons. Just before that I had been in Perugia, studying the sculptures of Agostino di Duccio, so it was not difficult for me to establish this artist's authorship of the Aynard relief. I expressed this opinion at that time in a critical review of this exhibition published in the *Kunstchronik*, reprinted in the *Revue Archéologique*, February, 1879, and in that connection for the first time called attention to the circumstance that the interior decoration of San Francesco in Rimini should be regarded as the most comprehensive work by Agostino and one of his masterpieces even if several different artisans in large measure contributed to its execution. The artists who, since Vasari's day, have been named in connection with these sculptures, the fabled "brother" of Donatello, Simone, Ciuffagni, and even Luca della Robbia, had just as little to do with it as a man who was indeed resident in Rimini at that time—the medallist, Matteo de' Pasti, whose compositions, devoid of imagination, on the reverse of his medals have an absolutely different style.

At the time of that exhibition, I was also able to identify a marble relief of the Madonna which was then in the collection of Baron Adolph de Rothschild and attributed to Desiderio da Settignano. It has since been acquired by the Louvre as a work by Agostino, being executed in exactly the same manner as the relief in the Museo del Opera at Florence, the only one of the kind known up to that time. Since then we have come to know several more of these charming, carefully executed marble reliefs by Agostino. They were all made, very likely, during the last stay of the artist in Florence, from 1463 to about 1470. They are the relief of the church at Anvilliers, which also recently came to the Louvre; the similar Madonna and Angels in the possession of Lord Oswald (of both these reliefs stucco replicas exist); and the Madonna relief (Fig. 2) in the collection of Mr. J. Pierpont Morgan, exhibited in the Metropolitan Museum and here published with the kind permission of the owner.¹

To these authentic works in marble, which give a better comprehension of the master's genius than does the style of his great decorations, which work is in general more hasty although more imaginative, a worthy addition is made by the relief now acquired from the Aynard collection. Seymour de Ricci, in the May number of his excellent new art journal called *Art in Europe*, has been

¹ This was published for the first time by Mr. Maclagan in his catalogue.

the first to explain correctly the peculiarity of the representation, which called forth doubt, foolishly enough, in regard to the genuineness of the work. He says on that point: "La Vierge—la sainte?" With the biblical text this representation, 'tis true, does not tally. We do not see Mary advancing with Joseph into the temple, and there discovering the twelve-year-old son employed in expounding the sacred text to the theologians, but, on the contrary, Mary is enthroned upon an antique chair and receives her young son, who, with a scroll in his hand, comes up to her and stretches out his hand toward her. Two youthful angels hold a laurel wreath which frames the group. In this representation Christ is, therefore, to a certain extent extolled for his first success as a teacher—a conception which corresponds absolutely to the humanistic spirit of the Renaissance. This originality of the design is likewise evidence in favor of Agostino's authorship. Moreover, his slender figures with oval faces and strong eyelids, his long folds of the drapery with fluttering ends, as though blown out by the wind, and hair blown about: all these features are present here in particularly characteristic fashion.

Both in treatment and in types this attractive little work stands particularly near to the reliefs on the façade of San Bernardino in Perugia which the artist completed in 1461.

THE MIRACLE OF THE DISTRIBUTION OF THE LOAVES AND FISHES BY JACOPO TINTORETTO · BY AUGUST L. MAYER

THE Metropolitan Museum bought last year from an English private collection a picture by Jacopo Tintoretto, which is worthy of attention on account of its extraordinary proportions, but more particularly on account of its artistic qualities. The picture represents the miracle of the Distribution of Loaves and Fishes (Fig. 1). It is generally considered that it was painted by Tintoretto, during his later period, for the chapel of a noble Sisterhood.¹

In what follows we will seek to prove that this excellent picture was painted by Jacopo Tintoretto not later than 1560, and very probably some years earlier, together with a representation of the miracle of Moses Striking the Rock, now lost, and only known to

¹ Compare Bulletin of the Metropolitan Museum, 1913, p. 100.



FIG. 1. JACOPO TINTORETTO: MIRACLE OF THE LOAVES AND FISHES.
Metropolitan Museum, New York.

us by the excellent large sketch, which also came from an English private collection in the possession of Messrs. Trotti and Company in Paris, and was bought recently for the Städelsche Institut in Frankfurt a. M. (Fig. 2).

The composition of the two pictures is so similar and their style in general, especially the technique, agree so perfectly, that there can be no doubt that both pictures were painted at the same time as companion pieces.

Feeding the hungry and thirsty are tasks of a religious order and symbols of salvation, and therefore we believe that the two pictures were painted for a guild (the women in the pictures are not portraits, which would disprove any opinion that they belonged to a sisterhood) and were hung in a chapel of the sacrament or other important sanctuary. In the Palazzo Giovanelli in Venice there is a smaller replica of the Metropolitan Museum picture, which shows several variations and certainly was painted a few years later than the American picture, in the master's studio, and by Tintoretto himself.¹ That the New York example and the Frankfort sketch could not have been painted in the later period of the master is proved not only by the technique but particularly by the color and composition.

In his early works Tintoretto began to transform slowly the traditional technique, which hid the brushstrokes by a smooth and even surface, following in this Carpaccio, who first timidly introduced this new method, and more especially Titian in his late works. Later Tintoretto disposed completely of the old system of veiling the technical procedure and left the broad strokes clearly visible, producing in this way a different general effect of light and color. This new technique was of the utmost importance to the development of art.

Henry Thode has rightly remarked that the technique progresses with the increasing size and dimensions of canvas paintings, which are no longer conceived as easel pictures, but more as substitutes for frescoes; and thus the technique becomes of somewhat fresco-like character. These large canvas paintings to a certain extent began in Venice with Gentile Bellini, but more truly with his great pupil Carpaccio, and thus the latter's position as a reformer of technique is

¹ Mentioned by Henry Thode (to whom the original, now in New York, was not known): *Repertorium für Kunstwissenschaft* XXVII, 45.

easily explained. It is a very interesting fact that at the same time that canvas painting becomes fresco-like the real Italian fresco shows a strong inclination toward the pictorial conception of the easel picture and loses more and more of the real fresco style.

The technical progress depends in large part upon the treatment of the *lighting*, and here especially we find most interesting relations between Tintoretto and Carpaccio, who was in so many ways a general predecessor of the great Venetian artists of the Cinquecento. This relation between Carpaccio and Tintoretto can be proved in the most amusing manner if one compare the treatment of the "coiffures" of the women. One may then see in what a curious manner the free technical proceeding finds its explanation in the way the light is handled.

In regard to coloring, the New York picture and the Frankfort sketch, as all the other works of this time, show the striving for beauty of color which Tintoretto afterwards neglected.

But the best proof of our opinion in regard to the date of our two pictures is the manner of the *composition*. This is especially clear if we compare them with the great picture in the Scuola di S. Rocco in Venice representing the same subject, but painted much later, between 1571 and 1584. In contrast with these later works, which are not only conceived in a much more monumental manner, but show also a greater *massing* of the single groups, our two pictures, especially the New York example, contain a number of small single groups and a *separation* of the different planes, which are still conceived in a Renaissance manner, but not massed in the typical baroque style. We can still find single Renaissance figures like the woman standing on the right hand side in the Metropolitan Museum picture. It may be said that nearly all the figures show in their slender proportions and grace of movement the strong influence of Parmigianino, that famous pupil of Correggio who influenced in such an extraordinary manner the most interesting Venetian painters of the time, as Schiavone, Jacopo Bassano, El Greco, Palma Giovane, and especially Tintoretto in his earlier period.

Although our two pictures are not permeated with the exaggerated impassioned movement of Tintoretto's later period, yet the characteristic early baroque style of Tintoretto shows itself in the way in which the single groups are placed in juxtaposition to each other—that is, the artist had discarded the Renaissance contrapost in the



Fig. 2. JACOPO TINTORETTO: SKETCH FOR MOSES STRIKING THE ROCK.
Städelsche Institut, Frankfurt a. M.

single *figure*. One part of the body is no longer contraposed against another, but the composition, or pattern, is composed of whole figures designed to set one another off, and yet combine in a harmonious whole. The composition of the picture becomes slowly timed with that curious almost musical rhythm, that genuine baroque vibration, which we find otherwise in baroque architecture, especially in church façades.

And now we come to the *chiaroscuro*, to the dynamic distribution of color and light, which proves that our two pictures do not belong to the late period of the master. But they already show very clearly the tendency of the painter in this respect. The figures in the foreground are united by the deep glowing color in a kind of silhouette that stands out strongly from the background, which is overflowing with light and filled with figures painted in the most delicate impressionistic manner and in the most exquisite and clear colors.

These creations of Tintoretto fulfil the classical Renaissance ideal of the representation of dimensional space and at the same time they overstep it by their fantasy and so are building up the baroque style. For these backgrounds with their romantic landscape do not show in the least the mystic mood of the more usual creations of Tintoretto, which appear so similar to Rembrandt's work.

There is still a word to be said regarding the relations of our two pictures to the famous paintings in Santa Maria del Orto in Venice: The Adoration of the Golden Calf and the Last Judgment. The curious costumes, above all the headdresses of the women, are in all the pictures the same—taken from the old Syrian costumes. Our pictures are certainly not painted later than those of Santa Maria del Orto; on the contrary, probably some years earlier. Even the critics who date these pictures in Venice do not (as some old biographers have done) overstep the year 1560, but take generally the later years of the decade 1550-1560. We also, in this way, can assign a time shortly after 1550 as the real date of the origin of our two pictures.

THE REMBRANDTS OF THE ALTMAN COLLECTION:
I · BY WILHELM R. VALENTINER*

IF the extent of what has been written about one and another among the great artists of the past may serve as a test, Rembrandt and Michelangelo stand in the forefront of those who have interested the world at large. Undoubtedly the reason is to be read in their human no less than in their artistic qualities.

Everyone to whom art affords something more than pleasure for the senses, to whom it offers also experience for the mind and the soul, cares most for those artists who clearly express in their work what life has meant to them. When we look at the paintings of Holbein or Raphael, of Vermeer, Velasquez, or Frans Hals, how much interest do we feel in the man who created them? They are so complete, so perfect, so far beyond the limits of personality, that from their evidence alone we could form but a faint image of the painter. It is not by chance that we know relatively little about artists such as these. On the other hand, everything that could give the least insight into Rembrandt's nature has been zealously collected and preserved; and although the documentary material is not nearly as abundant in his case as it is, for example, in the case of Michelangelo, the development of his personality can be followed from year to year in a series of works unparalleled in number and expressiveness. He has bequeathed us no treasury of poems or letters, but it may be said of him more truly than of any other artist that his pictures, his drawings, his etchings, are his letters and his poems. Step by step we can trace in them, throughout the forty-three years of his phenomenal activity, his progress toward clarity of mind and soul. And they show so many-sided a development that, if this be the test of worth, Rembrandt must be considered, as a man, the chief among artists.

The Altman Collection shows only a few stages in this wonderful artistic unfolding, but within these limits it reveals in a convincing way the power of Rembrandt's personality. Especially is this true of that late period the works of which have been understood only in our modern day but are now accepted as a proof that until the end of his life Rembrandt continued to advance in his art.

* Translated by Mrs. Schuyler Van Rensselaer.

Two of the thirteen pictures in the collection, two portraits of women, date from Rembrandt's first Amsterdam period, from 1633 and 1635; and to the period of the Night Watch belong two portraits of men, painted in 1641 and 1644, and the Toilet of Bathsheba of 1643. All the others are examples of the artist's late period if we place the beginning of this at about the year 1655, the portrait of his son Titus dating from 1655, the one of his second wife, Hendrickje, from about 1656, the Woman Trimming her Nails and the second portrait of Titus (the so-called portrait of Haring) from 1658, Rembrandt's own likeness from 1660, and the Pilate and the two companion portraits from the last two or three years of his life.

From the first years of his great success at Amsterdam, whither he migrated at the age of twenty-six from a more modest environment at Leyden, comes the Portrait of a Woman (Fig. 1) formerly in the Lachnicki Collection at Warsaw. It does not mark the actual beginning of Rembrandt's career, for in the previous year he had painted the Anatomy Lesson and for seven years had been diligently at work. But it does mark a beginning if contrasted with his later pictures. These, breathing another and a freer spirit, may blind us to the merits of the reserved and somewhat timid early works, which are remarkable achievements if judged in and by themselves and especially if considered in their historical relations, in comparison with the works of Rembrandt's predecessors. His own development was slow. Cautiously he advanced along the path that his teachers had pursued and, before he permitted himself to build up the imaginative superstructure of his art, set his substructure upon broad foundations by absorbing all that his contemporaries knew. So we see in this portrait of a Dutch housewife. The best portrait painters of the time, masters like Thomas de Keyser, Mierevelt, Ravestyn, and Moreelse, might have felt proud had they been able so to infuse with life such a characteristic head. As a composition it differs in no way from their works, but in the interpretation of the personality Rembrandt seems to unite the best qualities of them all—the accuracy of Mierevelt's drawing, the tenderness of Moreelse's modelling, the strong seriousness of Ravestyn, the freshness and naturalness of De Keyser—while with the modesty of genius the young painter hides himself behind his work. He was not one of those who even in their youth believe that they can thrill the world with their remarkable

experiences. He had tact enough to suppress his own voice in the presence on the one hand of nature, on the other hand of publicity, still needing to inform himself about nature and still uncertain as to his relations with the public. He could not yet express his ideas as fully or with as little self-consciousness as in those later years when we may say that he wholly forgot his audience in the utterance of passionate monologues. Unlimited patience and care still made up in great part for his lack of a deeper experience of life. In his case as in many others we see that, in the beginning, genius develops through incessant labor—labor that never degenerates into the paltry or the pedantic. The Rembrandt that created this portrait is the young artist whom the statesman Huygens, observing him at work with his fellow-student Lievens, described by saying:

“Often have I wished that these excellent young men might relax a little in their untiring persistence in hard work and give heed to their delicate bodies which because of their sedentary life are already somewhat lacking in health and vigor.”

Upon the time when this portrait was painted there followed, from 1633 to 1636, the happy first years of Rembrandt's union with Saskia, years filled with effervescent emotions and the stirring and expanding of youthful powers, and fertile in such works as the rollicking portrait of the artist with his wife on his knee at Dresden, the Blinding of Samson at Frankfort, and the ornate portraits of old rabbis and Turks. In these pictures the poses seem to reveal an excited mood and the expressions a lively exuberant temperament. In dramatic mobility Rembrandt vied at this time with Frans Hals, who was then at Amsterdam painting some of his train-band groups. A picture of an Old Woman (Fig. 3) in the Altman Collection, dated 1635, cannot but remind us of Hals. As with many of the works of these years, its large size—it is the largest portrait in the collection—speaks of the ambitious energy that then characterized the painter. Solidly presented in front view, with arms outspread upon the arms of the chair, with bright eyes and mobile lips, the figure seems to come as suddenly as forcefully into the observer's range of vision. Grayish and light tones predominate, the background is illumined, and the blacks have the rich steel-gray tone of Frans Hals's portraits. But with all his emulation of the great Haarlem master's technique, Rembrandt does not abdicate in his favor. The handling, although it seems so superficial, is more delicate than Frans Hals's,



Fig. 1. REMBRANDT: PORTRAIT OF A WOMAN, 1633.
Alman Collection, Metropolitan Museum, New York.



Fig. 2. REMBRANDT: PORTRAIT OF A MAN, 1641.
Alman Collection, Metropolitan Museum, New York.

more calculated, more analytical in method, and it lays stress upon what is individual, what is characteristic, in the model rather than upon what is momentary. It has nothing of the *bravura* of Hals's handling, and its looseness seems almost incongruous with the penetrating profundity of the psychological interpretation. From an art that strives, like Hals's, to seize the real in the momentary, no one could expect these knotted tremulous hands, so touching in their expression, or this deeply lined face, ugly, indeed, but beautified by strength of character. The great observer of states of the soul reveals himself by his rendering of the inner travail of a woman who is fighting against the advent of old age and in spite of waning strength preserves her dignity of bearing. Her head is still high and the upper part of her body is still unbowed, but the effort to hold herself erect shows in the disturbed, unsteady look of the features, while the hands, clinging to the arms of the chair, have begun to tremble. She is still unbroken—but how long will her triumph last?

This phase of Rembrandt's development, with its restless exuberant interpretation of life, was of short duration. With a nature as profound as his it was inevitable, psychologically, that a period of repose should succeed to a brief period of storm and stress. Moreover, his domestic circumstances tended to lessen his joy in existence. One after another the children of Saskia died, all but the latest-born, Titus, whose birth seems to have cost the mother her life. And with the death of Saskia the only period of happy and unhampered family life that Rembrandt, who was domestic by nature, was ever to enjoy came to an end, when he was but thirty-five years of age. But he was not the sort of man to let himself be conquered by fate; the more harshly it treated him, the more bravely his Promethean spirit flamed up in his art. The pride and intoxication of his enthusiastic youth had, indeed, vanished for ever. But he seems to have redoubled his diligence as though in an effort to forget himself, and his work is now infused with the mild serenity that experience of life, if well understood, brings in its train. The pictures of his middle period are masterpieces of careful execution, enveloped in a golden atmosphere that softens all accents, dignified and reserved as interpretations of their themes yet freely poetic in their transfiguration of realities.

The Portrait of a Man (Fig. 2) of the year 1641 in the Altman Collection is one of these marvels. It is unobtrusive in pose and

simple in contour. The interest is concentrated upon the mellowness of the atmospheric envelope, the suppleness of the modeling, and the delicate characterization of a dignified, reticent, modest, well-bred personality. The artist has not infringed upon the rights of the sitter, but with an invisible hand has brought him into his own mood, a peaceful contemplative attitude toward life, and has given him importance by endowing him with his own thoughts and with the vivifying poetry of his art.

The Toilet of Bathsheba of 1643, a canvas of moderate size with small figures, is also one of the highly finished works that show the artist's connection with the miniature-like kind of painting that flourished in his birthplace, true though it is that no other Dutchman painting on a small scale kept his eyes upon what is large in nature and what is human as did Rembrandt in this picture. It is like a dream from the Arabian Nights. The ivory-colored nude body, in strong contrast to the gaily attired serving maids, is relieved against the shadows of the thicket and of a dusky vista and against a tumbled mass of draperies. A gleam of light on the steps in the foreground leads up to the luminous figure, and far off on the horizon its glowing tone is echoed by a flare of light in the sky. Between is darkness; only a few livelier tones—the violet of the old woman's costume, the blue tones of the brocade and of the sky, and a reddish shimmer in the dress of the negress—strike ardent chords while the irregular lines of the servant's profile, of the negress's face, and of the peacock in the foreground prepare the eye for the purer lines of the young woman's figure. It is true that there have been nudes more beautifully drawn, that there have been more youthful and more graceful female forms, but never has the play of light on a human body been more brilliantly rendered, never has such a body been more magically enveloped in tremulous air, or has a more mystical environment enhanced its charm. A mysterious spell broods over the melting landscape where, through the shadows, King David is seen in the background, on the threshold of his palace, breathing in the enchantment that radiates from the fairy-like figure.

In theme and in design this picture was probably borrowed from Venetian art—more explicitly, from Tintoretto. But nothing is left to remind us of the clear linear art of Italy; everything has been transformed into a play of light and of color. All is fantasy, a vague kind of sentiment far removed from southern directness of

expression; for even Venetian pictures, full of light and color though they be, are plastic, clear in line, and sober by comparison with the romantic poetizing of the northern artist.

Why, it has often been asked, did not Rembrandt remain at the point where he now stood, content with a manner of representation that was comprehensible and attractive alike to the initiate and to the layman? Had he done so he would have had an easier life, for, very justly, his renown was based upon the works of this middle period. Even to-day, and here in America, certain of his admirers think that after the middle years of the 'forties he was untrue to himself. But great artists are distinguished from the mediocre by the very fact that they are able constantly to change and to renew themselves, preferring to risk their fame rather than to check their creative power and permitting no one else to prescribe where and how they shall find contentment, but striding, so to say, over the ideas of their fellowmen in order to follow their own path. The greatest works of art are produced only in this manner—by artists who are in advance of the taste of their time and, therefore, are dissevered from their environment and condemned to isolation. And it is for this reason that such works speak of no special period but seem to all later generations the voice of their own spirit. This applies to Rembrandt's later pictures in which he completed his great creative achievement. His life's work may be divided into two main periods—an impersonal period, marked by a faithful rendering of nature and a traditional kind of technique, and a subjective one, related to our modern time, which was characterized by a free and powerful and apparently unstudied manner of painting. All the rest of the pictures in the Altman Collection belong to this second period excepting the portrait of a man dating from 1644, which represents a transitional phase.

In his famous *Night Watch* Rembrandt began to run counter to the taste of his public although for almost another decade his art held its own in popular esteem. Self-willed and daring, paying no regard whatever to custom or precedent, he created a veritable phantasmagoria in which the prescribed problem, a simple portrait group, was almost ignored or, at least, could hardly be recognized in the dramatically accentuated solution. When a great artist departs from the trodden path he usually begins in this exaggerated headstrong way, passing through an experimental phase before he

really finds himself and is content. So an almost obtrusive realism and a desire to produce something startling, something as yet unachieved in portraiture, are expressed again in the portrait of 1644 of the Altman Collection. The outstretched hand is quite in the manner of the *Night Watch*, where the captain suddenly comes toward us holding out his right hand. As dramatic action of this kind is a deviation from the true purpose of the picture—the interpretation of character—the portrait does not quite deserve to rank among Rembrandt's best works. Yet it is natural that a portrait composed in so arresting a way should have been Mr. Altman's first acquisition.

What differences in style when we pass, over a gap of ten years, to that great phase of Rembrandt's art which is represented in the Altman Collection by the portrait of Titus as a child of 1655 and the portrait of Hendrickje of 1656! To begin with, what differences in the manner of painting! In Hendrickje's portrait the thickly applied pigment flows over the surface in a broad stream. The colors are kept together in masses. Nothing is carefully shaded or carried out in detail. And all the preparatory work had been done in the artist's head so that when the time came for utterance he spoke in a few strong words from which nothing more could have been subtracted. Evidently he did not spend much time before one of these late canvases. Thus in his latter days he no longer worked as he had in his youth. As his thinking was done in advance, undisturbed by manual experimenting, it shows more concentration. And the expression of character, like the technical process, is reduced to essentials. The head, larger than life, almost projects from the first plane of the picture. The main lines, in so far as they most clearly express the soul of the personage, are more strongly emphasized than before, while the more delicate ones—the creases of the face, the slight roundings of the forehead and the cheeks—are no longer analyzed.

This arbitrary kind of characterization did not appeal to Rembrandt's contemporaries with their highly cultivated eye for detail. Naturally, not everyone liked to see his uninteresting countenance thus reduced to its most important elements. And so, by choice or by necessity, Rembrandt in his latter years devoted himself chiefly to portraits of his family and of himself, portraits about which no one else had anything to say. It is not fortuitous that in the Altman Collection the portraits of the second half of his career are, in con-



Fig. 3. REMBRANDT: PORTRAIT OF AN OLD WOMAN, 1635.
Altman Collection, Metropolitan Museum, New York.

trast to those of the earlier period, all of this kind—the likeness of Hendrickje that has just been described, three likenesses of Titus, one of Titus's wife, Magdalena van Loo, and one of Rembrandt himself.

Although, it may be added, this portrait of Hendrickje reveals the comfortable kindliness and gentleness of her nature, it lacks the charm of some others—for example, of the one in the Museum at Berlin. Hendrickje, it should be remembered, was merely a girl of the people, and into so simple a model Rembrandt could not always read his own ideas, especially when, as seems here to have been the case, his main concern was for a special problem of light and shade.

Moreover, great artists are subject to moods, as very plainly appears in Rembrandt's portrait of himself of the year 1660. This is not in the grand and stately style of certain others which, like the one owned by Mr. Frick, date from the same period. It is a momentary expression of a passing mood affected, apparently, by the little cares and anxieties of daily life. Here Rembrandt shows a troubled face with none of the bold vivacity, the frank self-assertion, of the picture in the Frick Collection. It is a remarkable figure with its heavy forms and unbeautiful features, its large nose and its superabundance of wrinkles. To a personality like this no one would look for a sense of beauty of line. But from so powerful a head so ravaged by the tragedy of human life one might well expect an understanding of all such as suffer in body or in mind.

It is a wonderful thing that in this portrait Rembrandt could really express his momentary mood. "Mirror pictures," as we know, usually hide under a forced expression that veritable self which drops the veil only when it is unobserved. But by the time when he painted this portrait Rembrandt's observation of himself meant so profound a study, so complete a knowledge, of the life of man that the portrayal of his own countenance had become for him a natural method of expression.

ANTONIO CANALE (CANALETTO) AND HIS PAINT-
ING IN THE METROPOLITAN MUSEUM · BY
GEORGE A. SIMONSON

BY the acquisition of a good example of Canale's art in 1907, the Metropolitan Museum, which was enriched about the same time by two notable works by Veronese and Tintoretto respectively, filled up a regrettable gap in the representation of Venetian 18th century art on its walls.

This belated addition to its treasures may perhaps be accounted for by the ever-growing difficulty of securing genuine single-handed performances of his brush. In the second half of the 18th century his works already began to gravitate towards public museums as the old inventory of the Dresden Gallery, itself the possessor of a group of Canale's works, testifies, and the tide has continued to flow in the same direction so that except in England, in whose private collections Canale is strongly represented, there are not many of his paintings left in private ownership. Among such works as have not yet become inalienable property, I will single out the pair of monumental Venetian ceremonial pieces in Casa Sormani (Milan), which are jealously treasured by their happy possessor, and repetitions of which, with variations, are to be found in the Hermitage, St. Petersburg.

Canale's output is numerically very much smaller than Guardi's, but his art lent itself much more to imitation, and there was directed to this channel of activity unwonted talent. Imitation is sometimes a dangerous form of flattery and, in the case of Canale, became damaging to his reputation, because confusion arose between his own works and those of his numerous pupils, and especially of Bellotto, his nephew. The question of the parentage of a pair of paintings ascribed to Canale led, not long after his death, to the appointment of an artistic jury, formed of members of the old Academy of Venice. For we read in its registers (*libri*) that on one occasion (December 6, 1789), Guardi, whose membership only dated from 1786, and several of his fellow-academicians sat in conclave to consider the claims of two works which were submitted for their inspection by a layman (Giuseppe Odello), and came to the conclusion that they were not works of Canale at all, but schoolpieces from the workshop of



CANALETTO: ENTRANCE TO THE GRAND CANAL, VENICE.
Metropolitan Museum, New York.



Michele Marieschi (pupil of Canale). The works by Canale which were most freely imitated are perhaps best illustrated by the contemporary engravings made after them, especially those by his friend Visentini. Canale produced a long series of what I may term "proofs" of views for tourists which were distributed amongst his pupils and mechanically reproduced by them, but he also turned out a number of inimitable works which appear to the modern eye to be his finest creations, for instance, his masterpiece in the National Gallery (London) showing the view of the Carità with the picturesque stoneyard in the foreground, and in these we find the kernel of his art. I do not propose to discuss the work of Canale in the Metropolitan Museum individually, but rather as a typical example of his painting, in other words, as one of a group of closely interrelated paintings, and for the following reason. Canale reveals very little of his inner self in his work and in this sense he is one of the most inscrutable artists. Now his brushwork is broad and free, now careful and tight, and but for the fact that there are pictures of an intermediate kind, it would be difficult to reconcile the diversity of style and technique exhibited by his art and to suppose that certain examples of it were the works of the same master hand. The "Metropolitan Museum" piece has much more affinity with the works of Canale's free brush than with his academically perfect topographical pieces which made Algarotti describe him as the "Raphael of marine-painters."

In Canale's artistic equipment his Venetian inheritance is first to be noted. He was not only the son of a Venetian theatrical scene-painter, named Bernardo, and the pupil of Luca Carlevaris, but also, artistically, a direct lineal descendant of Gentile Bellini and Carpaccio. The latter was very fond of choosing settings of Venetian topography for his paintings. There is, however, this difference between Canale and Carpaccio. He had not the older master's rare gift for interweaving historical anecdote and incident with his compositions.

The Metropolitan Museum's example by Canale was exhibited at Burlington House in 1907 and it was on its spacious walls that I had occasion to see it and to note down its special attraction. The following is the somewhat vague description of it occurring in the

Royal Academy's official catalogue of the exhibition of works by Old Masters to which it was lent by its former owner, Sir George Donaldson:

"A view looking across the entrance to the Grand Canal with
"Santa Maria della Salute and the Dogana on the opposite bank;
"numerous figures in the foreground; blue sky with clouds.
"(Size of canvas: 51¼ in. by 50½ in.)"

For the instruction of the antiquarian and lover of old Venetian topography I will add that it is the particular part of the Piazzetta (round the Corner of the Old Library) known as the quay of Terra Nuova, that figures in the centre of the foreground, and the building beyond it is the *Fontego della farina*, the seat of the Old Academy.

The figures which enliven the painting are especially good and handled with the freedom which we are more accustomed to find in Canale's etchings. For this reason, not to speak of others, I am inclined to think that the picture is of his riper period, though it is broadly handled like his early work. After Canale's return from Rome about 1720, he began to portray his native city, and there is most probably truth in the tradition that at that particular moment, that is, before he had learnt how to draw and group figures, Tiepolo may have collaborated with him by inserting figures in a few of his landscapes. At Windsor Castle there are pieces by Canale in which the figures are ugly and evidently drawn by an untrained hand. How completely Canale ultimately overcame the difficulty of figure-painting may be seen still more palpably on his fine canvas "Scuola di S. Rocco" (National Gallery), if we may assume him to have inserted the figures himself, than in the "Metropolitan Museum" example. In my recollection the latter work is austerer in coloring and lower in key than any of the three best paintings of the master in our National Gallery. His love of cool grey effects, misty atmosphere and autumnal skies seems to owe its origin to a natural preference for subdued color rather than to any acquaintance with the analogous features of Dutch landscape paintings. Though Canale was much less the creature of impulse and emotion than Guardi, and his work is, as a rule, much less spontaneous than his pupil's, he may have produced the view of Venice in the Metropolitan Museum at one or two paintings, as no traces of *pentimenti* or retouchings are evident in it. As to the place which it occupies in his *œuvre*, it seems

to me to be the product of an intermediate stage of his development, coming, that is, after his early loose brushwork, such as we see in the unique assemblage of his works in the Royal Collection at Windsor Castle, but before his art strayed into its later mannerisms and conventions. His pictures of the intermediate kind show a compromise between representing buildings and objects in masses and representing them by emphasis of outline. It so happens that one of Canale's finest works at Windsor shows the entrance to the Grand Canal and the same environment, generally speaking, which is portrayed in the "Metropolitan Museum" piece, though the former is of broader and freer brush. The phase of his art as seen in the Roman¹ and Venetian views at Windsor can nowhere else be rivalled and therefore they offer the best starting point for the study of his development. Vigor is perhaps the most striking characteristic of Canale's early work at Windsor, both in his black and white work and in his oil-paintings. It is instructive to contrast these efforts with the work of his later manner in which his strength and individuality tend to efface themselves in accuracy and sparkling effect. Differences of style and technique were already noticed by the distinguished French connoisseur Mariette, in the case of Canale's drawings, in an unpublished letter dated from Paris² (12th January, 1768) and addressed to the Venetian architect Temanza. Mariette writes as follows:

"On m'a envoyé de Venise les deux premières pièces d'une suite
 "de douze morceaux qui représenteront les diverses fonctions du Doge
 "—sur les dessins de Canaletto.³ Cela me paraît plus curieux que
 "bien exécuté, mais avec cela je serais fâché de ne pas les avoir. M.
 "Canale est excellent dans son genre. J'ai de lui quelques dessins qu'il
 "a fait dans sa ferveur, entre autres une vue de Padoue,⁴ qui est un
 "excellent morceau. Si je trouvais quelque autre dessin de lui, du
 "même temps et de la même force, j'en ferais volontiers l'acquisition."

The tame and mechanical work produced by Canale in England shows a considerable falling off in vigor and technical execution. There is, in fact, to my knowledge, only one of his views of London,

¹ Several of these Roman views are signed by Canale and two dated 1742.

² It forms part of the Moschini Collection of autograph letters and is now preserved in the Museo Correr, Venice.

³ Three of these drawings of amazing skill which belonged to the late Mr. George Salting are now in the British Museum (Print Room).

⁴ This black and white view is described in the Catalogue of paintings and drawings belonging to Mariette which was published before the dispersal of his collection in 1775.

that of Whitehall¹ now kept in Montagu House, which reaches the level of his Venetian work. But whatever may have been the diminution of his power of artistic expression, as he grew older, Canale never stooped to making servile copies of his own works. He was far too great not to realize, that a masterpiece cannot be repeated. He studiously avoided repainting the old themes of his brush, so that, as Rosini rightly remarks, one rarely finds a view of Venice by him which, even with a slight modification, resembles another. Besides the larger version of Canale's painting in the Metropolitan Museum, which is at Windsor, there is a third one in the Grenoble Museum showing the same entrance to the Grand Canal, but in each case the angle of vision, scale of composition, and the foreground are different. Guardi, being less earthly than Canale and having a livelier fancy, was less pedantic on the formal side of his art and no doubt repeated his subjects, but he was much more concerned with "effects" than with "views" and the personal note of his studies of Venice makes them records of his changing moods and prevents them from ever having a hackneyed appearance.

WORKS OF HOUDON IN AMERICA: II—LA Baigneuse; LA VESTALE; LES BAISERS · BY PAUL VITRY

AMONG the most important works of Houdon in America, the *Baigneuse* of the Altman Collection must be put in the foremost rank (Fig. 1). Together with the celebrated Diana of the Hermitage it is one of the most important and significant works in marble of the sculptor. But, while the Diana is characteristic of the revival of taste for the classic style and the correctness of perfect forms, (a correctness which often degenerated into dryness,) the Woman Bathing is in the true French eighteenth century spirit and exhibits the essentially naturalistic tendencies of Houdon's genius. Although of the same date, it therefore offers an absolute antithesis to the Hermitage statue. Half a century ago this *Baigneuse* was thought to have been lost. Anatole de Montaiglon, in his study of Houdon (*Revue Universelle des Arts*, 1855), scarcely speaks of the

¹This imposing painting, which was exhibited in Burlington House in 1878, may be said to equal in grandeur of composition Canale's view of the church of S. Maria della Salute, which is in the Louvre.



Fig. 1. HOUDON: LA BAIGNEUSE.
Altman Collection, Metropolitan Museum, New York.



group to which it belonged, and Délerot (*Notice sur la vie de Houdon*, Versailles, 1856) says distinctly that the group was destroyed during the Revolution. Fortunately this was not so. In 1828, after vicissitudes the details of which are unknown to us, the Woman Bathing was placed by Lord Hertford in the gardens of Bagatelle, his Paris home, where it remained until after the death of his heir, Sir Richard Wallace. Coming into the market some fifteen years ago, it was acquired by Mr. Altman. It bears the date 1782¹ and was originally the principal figure of a rather peculiar work exhibited at the Salon of 1783, and which is also found under the head of the year 1781 in the list of Houdon's works which he drew up, about 1784, before his departure for America.² The artist describes it as follows: "*Une nyade de grandeur naturelle, en marbre, assise dans une cuvette, se lavant, et une négresse de grandeur naturelle en plomb, lui versant de l'eau sur les épaules, groupe pour servir de Fontaine aux jardins de Monceaux de M. le Duc de Chartres.*"

In the last years of the old régime this well-known group of the garden of Monceaux was often described by the authors of guide books of Paris, among those picturesque features which the prevailing sentimental fashion for English gardens had caused to be placed in the grounds of royal and princely residences in the vicinity of Paris. The group, being placed out of doors, suffered from exposure. In an inventory of seizures by the Revolutionary Government which is preserved in the Archives Nationales, we find: "*Une femme assise au bain en marbre blanc, la jambe anciennement restaurée, le pied mutilé, une suivante négresse en plomb très mutilée.*"

The negress has disappeared; however, there remain studies made for her, and I published in 1898, (*Revue de l'Art Ancien et Moderne*,) a bronzed plaster bust of a negress in the Museum of Soissons, which, if it is not the bust of a negro woman "imitating antique bronze" of the Salon of 1781, may be a replica of it of a slightly later period. When the marble figure was placed in the grounds of Bagatelle, it again was exposed to the inclemencies of the weather, to which it owes its present patina and the careful restorations which it has undergone. The leg which had been repaired

¹ Houdon, F. 1782 is the signature on the rock on which the figure is seated.

² P. Vitry. *Une liste d'œuvres de J. A. Houdon, Archives de l'Art Français*, 1908.

in 1793 had again to be restored, and the foot now rests upon a fragment of rock which has been added to the base.

Notwithstanding these repairs, and the slightly peculiar pose which the picturesque composition of the group must have made appropriate, this statue is a most valuable and fascinating work because of the easy grace and beauty of the movement, and of the subtlety of the modelling. The head, which is less regular than that of the Diana, recalls somewhat the naturalistic figures of Allegrain, and is, assuredly like them, studied directly from the living model.

Another most important marble statue of the master is to be found in the home of the late Pierpont Morgan who bought it some ten years ago. It is a Vestal Virgin, a little less than life size, (1 meter 50 in height,) a size which recalls Houdon's statues of Summer and Winter in the Museum of Montpellier (Fig. 2). It is signed *Houdon F. 1787* and we know that Houdon exhibited such a statue in the Salon of that year. But in the autograph list of his works of which we have just spoken he mentions, under the date of 1779, another statue of a Vestal which did not appear at the Salon, but which was intended for the staircase of the Duke d'Aumont's residence. It is more than probable that it must have been immediately placed in the home of that well-known art lover. On the contrary, the Vestal of 1787 came back to Houdon after its exhibition at the Salon and figured in the sale which he had in 1795. And we also know that in 1854 it was the property of Latapié, a dealer of the Rue de Rivoli.

A contemporary critic wrote in the *Journal de Paris*: "I fear that this marble Vestal Virgin is only a reminiscence of an antique figure; besides, the head lacks the appropriate severity of style, the draperies are round and soft, the folds are too parallel to one another and do not sufficiently display the body underneath." We are less severe to-day upon these attempts at imitation of the antique style than people were on the eve of the Revolution, and perhaps we take pleasure in just what Anatole de Montaiglon also criticized in 1854, in finding fault with this Vestal for having a not sufficiently characteristic head. (The head might serve as that of a shepherdess if the costume were changed, he said with scorn.) When Houdon was studying at Rome he copied some of the antiques preserved in the Vatican or at the Capitol and certainly tried to imitate his models. From that period undoubtedly belong several statuettes in terra cotta which he mentions in his catalogue of 1784, one of which was



Figs. 3 and 4. HOUDON: LES BAISERS.
Collection of Mr. J. Pierpont Morgan, New York.



executed in bronze to serve as a night lamp and was exhibited at the Salon of 1777. We know one of these statuettes in the Martin Le Roy collection.¹

Later on Houdon took up again from among the studies of his youth this particular figure and put into it, in the arrangement of the draperies as well as in the young woman's face, much of his own personal feeling. And the unmistakable French air of the head is certainly due to the realistic instinct of the artist's nature which allowed him but seldom to turn away from the model, which he usually rendered faithfully and with enthusiasm. In the harmonious and supple drapery, composed with unusual skill, which follows the movements of the Vestal as she walks and leans slightly forward, he displays an original skill in execution which has not its equal in his work except in the unusual drapery, half classical and half realistic, of the statue of Voltaire, which is of about the same date as the Vestal.

The home of Mrs. Morgan harbors, besides the bust of Mme. Houdon of which we spoke in our first article, *Les Baisers*, two other of the most famous works of the great sculptor (Figs. 3 and 4). They are two fine marble examples signed and dated in Houdon's own hand, which come from the Mühlbacher sale² and are well known through innumerable copies. In a slight way, by the spirit in which they are conceived, they recall certain works of Clodion, but are executed in a much freer and bigger manner. They are entirely worthy of the master because of their passionate note and of their deep feeling of reality and life. Certain aspects of execution, the great smoothness, an almost finicky care in the composition, the extremely detailed arrangement and finish of the vines and garlands of flowers, surprises at first, but in the very varied work of Houdon we know of other examples of such careful and detailed execution which is in contrast to the large and powerful manner of his other works.

Even if we had no evidence whatever in regard to these two marbles, it seems to me entirely wrong to doubt their attribution to Houdon, as is done by the author of a recent work on the subject, (*Quelques notes sur J. A. Houdon*, by Ernest Gandouin, expert,) who bases his opinion on the authority of one of the great-grandsons of Houdon who is said to have affirmed that *Les Baisers* were not by

¹ Plate 37 of Catalogue, Vol. II.

² Sale G. Mühlbacher, Paris, May, 1899. Nos. 405, 6. *Le Baiser donné, Le Baiser rendu.*

Houdon. It is true that neither of these groups figured in the official exhibitions, unless one of them may be recognized in examples entered at the Salon of 1791 under the simple title of *Deux Têtes groupées*. They were evidently executed for art lovers and belonged to that class of small works composed and carried out with special care for detail—art objects rather than important sculptures—upon which Houdon depended for adding to his income rather than for the establishing of his reputation. Nevertheless the fact that a marble copy of such a group, designated as Love and Friendship, united by a garland of flowers was in a sale of March 15, 1785, and especially that a terra cotta of the same subject was shown at a sale arranged by Houdon himself in 1795, should reassure the most sceptical. Besides, not to mention wholly unquestionable signatures like those of these Morgan marbles, several examples of the same groups have been found bearing the well-known wax seal of Houdon's studio. Finally the precious autograph list of 1784, which we have already had occasion to cite several times, contains references which must remove all doubts. Under the works of the year 1779, the list is headed by a marble group representing *un Baisé pour Mr. le Duc de Chartres*, and a little further on we find *un groupe de Baisé d'une Bacante pour être exécuté en marbre*." The dates Houdon drew from his memory when he wrote down this list are not always, as we have often proved, scrupulously exact, and often do not agree either with the dates of Salon exhibitions or with the signatures on the works themselves. It therefore seems to us possible that the two works thus mentioned in this inventory of the artist are precisely the two which are to-day at Mrs. Morgan's. One of them, which is the best known and oftenest reproduced, bears the date of 1778. It is the one which represents a young man bending over a young girl whom he is tenderly embracing. It doubtless was the one executed for the Duke of Chartres. The other, bearing the date of 1780, which represents a bacchante kissing a satyr, has every probability of being the marble of the model mentioned in the list. In any case these marbles may not have been the first examples made by the sculptor upon this graceful theme, which was very much in the fashion of the day. We know of one showing precisely the same qualities, which bears in a handwriting whose evidence cannot be refuted the signature: *Houdon Fecit—1774*. It is to-day in the collection of Mr. David Weill in Paris, and would have been in the



Fig. 2. HOUDON: LA VESTALE.
Collection of Mr. J. Pierpont Morgan, New York.



Louvre if the curators of the museum under Louis Philippe had not had a scruple which seems to us to-day quite extraordinary, but which is explained by the official prudery of the time. I published in the *Société d'Histoire de l'Art Français*, (Bulletin 1908, p. 33,) a letter of 1843 taken from the archives of the Louvre, signed by Dubois, Curator of Antiquities, and addressed to his Director, in which the said Dubois opposes the acquisition of a marble of Houdon's belonging to a Mr. Bergerat, who asked for it the sum of one thousand francs! "The date of 1774 which may be read on this sculpture will tell you, my dear Director, to what an enervated style this rather free work belongs and how little worthy it is to have a place in the King's collections."

To the Editor of ART IN AMERICA.

Sir: I do not wish to prolong the discussion concerning the early Florentine double portrait in the Metropolitan Museum, but Dr. Bode's very interesting letter in your last number compels the observation that your learned correspondent assumes precisely the point at issue; namely, identity of workmanship in the New York double portrait and the Lippi profile recently acquired by the Kaiserfriedrich Museum. From photographs I had supposed they might be but not necessarily were by the same hand. But Mr. Berenson, who has the advantage over all other participants in the discussion begun by Mr. Breck of knowing *both* pictures intimately, agrees with Dr. Bode that the Berlin profile is by Fra Filippo, while holding the New York double portrait to be a work of Uccello. Mr. Berenson also believes the New York portrait represents a pregnant woman and is to be dated rather in the forties than in the thirties. The stark objectivity and entire absence of charm in the New York portraits should be sufficient argument against their production by the most winsome of early Florentine masters. I am,

Most sincerely yours,

FRANK JEWETT MATHER, JR.

Falmouth Heights, Mass.,

July 28, 1914.







VELAZQUEZ: PORTRAIT OF A NOBLEMAN.
Collection of Sir William Van Horne, Montreal.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II NUMBER VI · OCTOBER MCMXIV

AN UNKNOWN PORTRAIT BY VELAZQUEZ · BY
AUGUST L. MAYER

IT is always not only a venturesome thing but gives one a very singular feeling to pronounce the name of a great genius in art before a work which, during many years, was not only attributed to a less important master but has not received the merit it deserved.

Three years ago I received with other photographs from the well-known and important collection of Sir William van Horne in Montreal, Canada, a photograph of a Portrait of a Young Nobleman attributed to Murillo. This work, doubtless a very fine Spanish painting, has in the highest degree occupied my attention since that time. As I saw that, on chronological grounds and quite irrespective of any stylistic reasons, the portrait had nothing to do with Murillo, I did not reproduce it in my publication on Murillo in the series of "Klassiker der Kunst." From the first moment I supposed that I was in the presence of an unknown Velazquez, but as I could only judge from the photograph, I did not risk expressing my opinion. A few weeks ago I had an opportunity of studying the original painting in a most careful manner, and all my suppositions were completely confirmed by the picture. It is a genuine as well as an attractive and noble work by Velazquez, painted about 1625.

The picture was bought in England by an American art dealer as one of Murillo's works.¹ Generally speaking, the painting is in excellent condition, but it was re-lined in England and on that occasion was, unfortunately, ironed too much, so that now the pigments of the face are too close together, giving to the features a softer expression than they originally had.

The painting is on coarse, real Spanish canvas and the reddish-brown, bolus ground is covered with light gray. The figure of the

¹ We do not wish to forget to mention that a few weeks before we studied the picture, Mr. Bernhard Berenson, on his visit in Montreal to the owner, said that the painting seemed to him to be a fine Velazquez rather than a Murillo.

young nobleman appears prominently against this gray background. The costume of the dark-haired, bearded man shows the usual reddish-brown and dark olive-green. An especially picturesque note is the discreet gray of the scarf, which reminds one of those painted by Velazquez some years later.

The lace collar is of the kind so often seen in Velazquez pictures of his later periods, with this difference, that the collar in our picture appears in greater detail, while in the later pictures it is treated more in a pictorial manner. (Cf. Philip IV and Balthasar Carlos in hunting dress and also the Bobo de Coria in the Prado.)

This manner of posing the figure rather in profile, the right hand resting on the hip and the head turned forward, is very characteristic of Velazquez, especially in the earlier Madrid period, as seen in the Geographer of the Rouen Gallery and the Portrait of a Young Nobleman in the old Pinakothek at Munich.

Compared with this last-named picture, which is generally considered to have been painted about 1628, Sir William Van Horne's "Nobleman" seems certainly to have been created three years earlier. The picture breathes the whole *noblesse*, so inseparable from the real works of Velazquez, the natural pride, the chaste reserve, so characteristic of the Castilian nobleman and so unsurpassably immortalized by him.

But *who* is the nobleman represented here? Perhaps it is more possible to answer this question here than it is of the Munich picture. Let us see which of the *young* friends and patrons of the young Velazquez can be represented in our picture. At all events, Juan de Fonseca y Figueroa is entirely excluded, for he was not only much older at this time (he died an old man in 1627) but in addition he was a priest. It is known that Velazquez painted his portrait in 1623, and this portrait caused the King, Philip IV, to commission the young painter to paint his portrait—the beginning of the brilliant court career of Velazquez. It has been said recently that this portrait has been rediscovered in Madrid with all documents (cf. "Los grandes Retratistas de España," Madrid, 1914), but I have been unable until now to examine the veracity of this. Velazquez's friend, Melchor de Alcazar, who received the young artist very kindly when he came from Seville to Madrid, died in 1625 at the age of thirty-seven years. Even if Velazquez had painted this portrait in 1625, it is impossible that it should be Melchor, because the nobleman here

represented is certainly younger than thirty-seven years. Nor can Melchor's brother Luis be taken into account, for, so far as we know, he was the elder of the two brothers.

So, from all our known personalities of this time, only the young Conde de Peñaranda remains. This young count was gentleman in waiting to the Infant D. Fernando (brother of the King, Philip IV) and known to us especially because he was the man who in 1623 brought the above-mentioned portrait of Fonseca now in the Alcazar to the King. It would have been a most natural thing for Velazquez to show his gratitude to this young "bearer" of good fortune by painting his portrait. Of course, we cannot say with certainty that our picture is a portrait of this young count, but the probability is very great. The scarf as well as the stick appear to denote not only a court, but also a military position, because we here find accessories very similar to those in the two portraits of the young Infant Balthasar Carlos in the Wallace Collection and in the Boston Museum of Fine Arts.

THE REMBRANDTS OF THE ALTMAN COLLECTION : II · BY WILHELM R. VALENTINER *

TURNING from the portraits to the religious compositions and the genre-pictures of Rembrandt's latter years we find the same concentration upon the factors of chief importance—upon the human form and in this upon the expression of the head. For the most part the scene is confined to three or four life-size figures shown at half-length. Two pictures in the Altman Collection belong to this group, the *Woman Trimming her Nails* of 1658 and the *Pilate Washing his Hands* of about 1660.

The *Woman Trimming her Nails* (Fig. 1) stands quite by itself. Is it a portrait, or a genre-picture, or an allegorical figure? In any case it is one of Rembrandt's greatest creations. In 1658 all his possessions were, of necessity, sold at auction, yet in this same year he produced several of the pictures which, compromising least with the claims of the actual, most clearly reveal his own conceptions, his own vision of the world. Such are the portrait of himself in the Frick Collection and that *Portrait of Titus* in the Altman Collec-

* Translated by Mrs. Schuyler Van Rensselaer.

tion (Fig. 2) which has mistakenly been called *Haring the Auctioneer*. As in these, so also in the *Woman Trimming her Nails*, his art is Rembrandt's comforter, the expression of his self-deliverance, the voice of his most lofty idealism.

There are eyes, indeed, which can see no idealism in such a picture, nothing but the prosaic theme, an old woman poorly clad and unconcernedly cutting her nails. But it is just as well that the very best should be reserved for the appreciation of the few, that what is supreme can never become the fashion. It is well that when a great artist utters his most personal message he should shield himself behind an appearance of simplicity or a sort of roughness or bluntness which repels those whom superficiality attracts. Only one who cannot perceive the poetic in its purest form, who is most concerned about the story that a canvas tells, will dwell upon the subject of this picture. It is of little importance. The wonderful rendering of space, the play of light and color, the broad alternations of strong reds and yellows, the light that flows over the body in living waves—these are the main things, these are the picture; and by their means the plain woman of the people is transformed into a sibyl far removed from the commonplaces of everyday life. Just here lies the difference between Rembrandt and the romantics and sentimentalists of painting: the higher the flight of his imagination the closer he keeps to earth, choosing themes which are not effective in themselves or by reason of any literary quality but which, intrinsically prosaic and unbeautiful, demand for their illumination high poetic power.

In the few religious pictures of his last years Rembrandt, broadening as usual his own experiences into universal verities, portrays the mental sufferings of old age. In a picture owned by the King of Roumania the aged Mordecai bends in supplication before a preoccupied indifferent Queen Esther. In one picture at The Hague Homer, blind and lonely, is dictating his poems to a scribe, and in another King Saul, old and angry of mood, submits to the soothing power of the harp. On a canvas at St. Petersburg the Prodigal Son, dressed in rags, is greeted with sorrow and emotion by his blind old father. And in a similar fashion the Pilate of the Altman Collection sets forth the tragedy of old age no longer willing or able to cope with forces stronger than itself. Outside the place where Pilate sits is the clamoring populace, watching him, clashing its weapons, determined not to be balked of its prey. And Pilate yields but washes

his hands as a symbol of innocence, a sign that he does not give his assent. Thus Rembrandt's version of the scene—as far as I know, the only one that he attempted—differs materially from the traditional version, in which Christ is always present. Rembrandt did not want two principal figures in his drama and, characteristically, left out the Christ to make of the aged Pilate the tragic hero. The action is entirely between Pilate and the populace and, moreover, is but incidentally indicated. As we often find in the work of an artist's late years—of a Shakespeare or a Goethe in literature, of a Beethoven in music—the focus of the action is an accessory, an almost trivial, incident. The washing of the hands is ceremoniously depicted. The most prominent figure is a splendidly dressed boy who, with a richly embroidered napkin thrown over his shoulder, is pouring water from a golden ewer upon Pilate's hands. He has nothing whatever to do with the emotional content of the drama. In the figure of Pilate himself the brocaded mantle is almost more noticeable than the head. Nor is the significance made clear of the old man behind him who, with his white beard and his headband, reminds us of Rembrandt's Homeric figures. He seems to be one of those dumb spectators that were introduced into some of the other pictures of Rembrandt's old age, like the Prodigal Son at St. Petersburg, merely to supply a contrast to that chief personage whose soul is torn by conflicting emotions. In the figure of Pilate, however, this conflict is scarcely more than suggested. In fact, there is nothing left of the dramatic passion of Rembrandt's youth. All animated expression of emotion is foregone. Pilate, seeming but half conscious of the voices of those who are nearest him, his exhausted will-power swayed by indefinite suggestions, bends his head in dumb and tired surrender. What the picture expresses is the twilight mood of one who has already almost passed out of life, a last upflaring of dulled but predominantly tragic emotions, a speechless brooding in which the confused clangor of arms seems to sound from a far distance.

The three portraits of Rembrandt's son Titus in the Altman Collection, showing him in three stages of his development, clearly summarize his brief existence. They are all alike in the sense that, very evidently, they were inspired by affection. To a painter who judged human beings so largely by an emotional standard it made a great difference how near to his heart his model stood.

As the essence of Rembrandt's art is emotional profundity, portraits of children are the last we should expect from it. For the charm of faces unmarked by experience of life we look to such painters as Raphael and Rubens who were like children themselves, passing through life with a Homeric naiveté. And, in fact, it was an exception when Rembrandt concerned himself with such problems. The children's portraits of his youthful period are more grotesque than attractive, for at that time, when he was troubled rather by precocious wisdom than by immaturity, he exaggerated his bent toward strong characterization. In after years Titus was almost the only child he painted. But in painting Titus it happened with Rembrandt as it has happened with other great masters who, prompted by some strong personal impulse, have strayed into unfamiliar paths. It has often been said, with reference to Vermeer and to Rembrandt himself, that the finest landscapes are the work of painters who were not landscape painters, and we may also say that the most beautiful portraits of children are from the hand of one who was not by profession a limner of childhood.

Charged though Rembrandt has often been with a lack of the sense for beauty of form, in the first of the Altman pictures of Titus he combines regularity and grace of form with the more usual high qualities of his art, with tender modelling and a sparkling treatment of light that enables him to reproduce the lustre of the large eyes, the vague dreamy expression, the very fragrance of the countenance of a child. For the sitting he had adorned his son like a princeling, with earrings, a real "Rembrandt hat" with white ostrich plumes, and a red doublet opening at the neck over a finely plaited shirt. The pose, in full face with the arms a-kimbo, gives the boy an air of frankness, of candor, that is enhanced by eyes which, to quote a phrase of Thomas Hardy's, "show the confidence that only honesty can give and even that to youth alone." The handling is a marvel of fluent skill. The brush has hardly rested on the canvas. In the high lights of the shirt and the feathers the touch is firm but as flocculent as snow, and the soft gradations of light along the cheeks show the forms as through clearest glass. Rembrandt must have been proud of this product of his love and his poesy, for, in a broadly decorative fashion and more distinctly than elsewhere, he wrote his name and the date 1655 across the top of the canvas.



Fig. 1. REMBRANDT: WOMAN TRIMMING HER NAILS.
Altman Collection, The Metropolitan Museum of Art, New York.



Titus was a boy who developed early. In his father's pictures and drawings we often see him busily painting; and the inventory of Rembrandt's collections, made when the boy was only fifteen years of age, bears witness to his talent, naming three of his pictures—a still-life, a Madonna, and a picture of little dogs. During the early 'fifties Rembrandt could not do enough, in pictures, etchings, and drawings, to perpetuate his son's intelligent and attractive face. But the biblical compositions of the time speak still more clearly of his constant thought of the boy. It is easy to recognize the charming features of Titus in representations of the young Tobias, of Christ as a child, of Daniel, and of other biblical figures which, for the sake of the model, are often given childish forms even when the theme does not actually demand them. The beauty of the lad also inspired a number of studies of the nude which are the best things of the kind that Rembrandt ever did, drawings that have an almost classic beauty vainly to be looked for in any of his other works.

After figuring by himself in a number of portraits, in 1656 Titus appears, on a canvas now at Copenhagen, in company with a young girl who is holding a pink in her hand. It seems that he must already have been as good as betrothed to Magdalena van Loo, afterwards his wife, who may easily be recognized in the picture. A little later his appearance changed. The portraits of 1657 and 1658 show no longer a fresh plump countenance but haggard suffering features, dull eyes, and sunken cheeks. Undoubtedly Titus was then passing through a serious illness from which he never fully recovered. We cannot guess whether his love for the girl whom he was not to marry until many years later was the source of the melancholy that speaks from his eyes, or whether his illness was the reason why the marriage was postponed until he was twenty-seven years of age. At all events, he must at this time have been near death. Twice during the year 1657 he made his will, which has been preserved and which shows his love for his father, to whom he bequeathed all that he possessed.

The second portrait of Titus in the Altman Collection (Fig. 2), painted soon afterwards, probably in the early part of 1658, shows a suffering convalescent. The hands have grown bony, the head is sunk between the shoulders, and a thin and careworn face with tired eyes looks out, ghostlike, from the dusky canvas. Yet the picture is full of an ardor, a depth of feeling, that characterizes none but Rembrandt's most heartfelt creations; and this intimacy of sentiment turns the

portrait of a sickly youth into a work of romantic charm, a picture of a dreamer and a poet. The body seems almost to have become a spirit by reason of long brooding. The slender fingers and the delicate, much modulated contour of the face tell of nervousness, and the introspective gaze, the indolent pose, the carelessly worn cap speak of the wrapt working mood of a thinker, while the romantic long curls, the flickering light that envelopes the figure, and the illuminating gleam behind the head indicate that he is absorbed not in pondering upon abstract things but in poetizing. The pages that he holds suggest that thinking and reading must go together, that, as Matthew Arnold says, all mental culture means reading. And the bust in the background declares that thinking and hero-worship are also inseparable as there can be no real thought unconnected with the ideas of the great men of the past. In this picture Rembrandt has created the very type of the scholar who surrenders himself to the service of knowledge.

Following the course of Titus's life as we are able to reconstruct it from the scanty sources, it seems that his love for his father dictated his choice of an occupation. From a document of the year 1660 we learn that Titus and Hendrickje established a little trade in objects of art, Rembrandt being a silent partner. The real purpose of the undertaking was to help the artist, who, as he was in debt, could take no overt part in it without playing into the hands of his creditors. Another document, of 1664 or 1665, shows Titus bestirring himself on his father's behalf. Being then at Leyden he was asked by a publisher whether he knew of a good engraver to make a plate for a book by the famous doctor Hendrick van der Linden. "Well," said Titus, "my father is an excellent engraver." "What!" exclaimed the publisher, "I thought he only etched." "Oh, no," Titus replied, "he is as good a line engraver as you could wish." And in fact Titus secured the commission for his father.

On the other hand, several notarial papers show the entire confidence that Rembrandt placed in his son. The first of them, dated in 1659, gives Titus full power to act for his father. Again, by means of a letter of recommendation Rembrandt helped to obtain from the States of Holland a decree which declared Titus of full age before he was twenty-four although the legal age was twenty-five.

Physically as well as mentally Titus's ill health—possibly he was a consumptive—meant premature development. At an early age



Fig. 2. REMBRANDT: PORTRAIT OF TITUS.
Altman Collection, The Metropolitan Museum of Art, New York.



Fig. 3. REMBRANDT: PORTRAIT OF MAGDALENA VAN LOO.
Altman Collection, The Metropolitan Museum of Art, New York.



wrinkles showed in his face, and in the portrait from the middle years of the 'sixties he looks ten years older than he should.

Magdalena van Loo, afterwards his wife, must have been in close relations with Rembrandt's household, for during the 'sixties he painted her several times. She was the daughter of two of his oldest friends, Jan van Loo the silversmith and Anna Huybrechts, whose portraits he also painted. Both of them had been friendly with Saskia, and apparently they continued in later years to share the artist's joys and griefs.

On the 10th of February, 1668, Titus was married to Magdalena, whose age, twenty-seven, was the same as his own. One wonders why the union was so long postponed. Rembrandt and Anna Huybrechts were present at the ceremony. Magdalena's father was no longer living. So perhaps it was he who had caused the long delay. In the famous double portrait of Titus and Magdalena at Amsterdam, the so-called Jewish Bride, which was painted shortly before their marriage, probably in 1667, the dawn of the young couple's happiness seems more like a mild evening glow.

It is the married pair that appear in the companion portraits of Titus and Magdalena in the Altman Collection, which date most probably from the summer of 1668. Titus holds a ring (not a magnifying glass as has often been said) and Magdalena has a flower in her hand (Fig. 3). She wears the tired expression of a woman who is expecting a child. In March, 1669, the child, Titia, was born. In the interval Titus had died.

It is remarkable how near to Rembrandt's own death fell those of the members of his family. Titus died in September, 1668, Rembrandt himself on the 4th of October, 1669; Anna Huybrechts must have died shortly before him, and Magdalena followed on the 21st of October.

It has sometimes been fancied that during the last year of his life Rembrandt was cared for by Titus and Magdalena. Such was not the case. The young couple lived with the mother-in-law on the street called *am Singel*, Rembrandt in the house on the *Rozen-gracht* with Cornelia, the sixteen-year-old daughter of Hendrickje, who had left him some years before, and a single maid-servant. This is proved by the records; and one of these, relating to Rembrandt's death, may be cited here as it throws a singular light upon the character of his daughter-in-law. His maid-servant relates that on the day

after his death Magdalena came and asked whether no money had been found in the house. The servant replied that several times of late Rembrandt had said that he must again take some of Cornelia's money for the household expenses, averring that he would return it as soon as he should have delivered some pictures. Then Magdalena exclaimed in perplexity, "I hope that Father did not take Cornelia's gold-pieces, half of which belonged to me." But when she found a bag containing silver ducats and inside of it another bag with gold to the value of 170 guildens, she seemed to calm down and at once took the gold home with her, "promising," so the record runs, "to bring back silver money in its stead." Such was the daughter-in-law whom Rembrandt immortalized in the Jewish Bride and in the portrait of the Altman Collection.

We should not expect from the very end of Rembrandt's life works as highly finished as these portraits of Magdalena and Titus. But it is not the same kind of elaboration that we have found in Rembrandt's earlier pictures. Here all the care in the painting of detail is expended not on the subjects themselves but on the sheath that encloses them. They stand before us, with their far-away gaze, as tangible realities but enveloped in a light that seems to remove them to a distance and gives them an almost unearthly aspect. Out of the dusk come gleams of red brocade and velvet, of diamonds and pearls, but to the melancholy, almost moribund eyes that look out from the worn features the mundane scene has grown unreal.

What wonderful things Rembrandt could do with his sitters! If the records did not tell us who and what they were, these associates of his latter years, often petty and narrow by nature, and these figures that he called in from the street, indigent Jews, beggars, shoemakers, and servant-girls, certainly we should never believe it on the testimony of their portraits. What a soul their painter must have had so to work that their lack of soul is not to be divined! His art has turned them into significant types of humanity, full of poesy and dignity and of a lofty idealism with which there mingles the tinge of melancholy that marks the best among men. Little do we care whence they came or whither they went, these paltry creatures who served as Rembrandt's models and who appear in his pictures as souls the like of whom we cannot discover in any history of mankind.

TWO SIENESE CASSONE PANELS : BY FRANK JEWETT MATHER, JR.

WHEN about eight years ago I first began to study furniture panels of the Early Renaissance, I supposed that Sienese examples of this delightful minor art would be very rare. As a matter of fact, Siena in the second half of the Quattrocento was second only to Florence in the production of painted *cassoni*, birth salvers and bench backs. Fine examples credibly ascribed to Giovanni di Paolo, Vecchietta, Sano di Pietro, Matteo di Giovanni, Francesco di Giorgio, Benvenuto di Giovanni, Girolamo di Benvenuto, Fungai, Balducci, and Beccafumi have gradually been added to Mr. Berenson's lists in successive editions of "Central Italian Painters." Others have been published by Mr. F. M. Perkins and myself. I have the pleasure of publishing for the first time two interesting Sienese *cassone* panels in American collections: one ascribed on Mr. Berenson's authority to Vecchietta, the other in my opinion an exceptionally fascinating work by Francesco di Giorgio.

Mr. Otto Kahn has recently added to his collection a fine *cassone* front representing the rare subject of Coriolanus (Fig. 1). At first sight and judged only by a monochrome reproduction, it falls into the banal class of Florentine military pieces. The influence of Uccello is unmistakable. But such a judgment would be revised on seeing the original, which has distinguished quality of color. Where the sky shows through clouds it is intensely blue, bluer than it is in Florentine work of this sort. The central mass of the city wall is a vivid scarlet. I can parallel this feature only in Sienese work. The tent tops which oddly cut the lower frame are of deep rainbow hues, the many-colored garments of the women in the group abound in pearly, complementary iridescences. The gold is discreetly employed, a fine mass in the tents at the right and elsewhere only accents. The quality of taste revealed in the coloring is distinctly superior to that denoted in the design, though the cavalry *mêlée* at the center is not without spirit, and the whole arrangement is clearer than is common in Florentine battle-pieces.

Since this piece, with its unusual, possibly unique, subject matter, comes from the Saraceni Palace, Siena, it can only be the one which Mr. Berenson in his "Central Italian Painters" registered as a Lorenzo Vecchietta. While the work does not seem to me precise enough to be by Vecchietta's hand, I have no doubt that the attribu-

tion correctly names the shop from which this interesting piece came. That is about all we can expect to do with these minor decorative pieces, which are demonstrably at times composite. A comparison of the women in the Kahn panel with the female saints in Vecchietta's famous altar-piece at Pienza will be enough to establish the general affiliation.

It has been a commonplace of criticism that Vecchietta was influenced by the new Florentine realism. That tendency is very marked in his sculpture. In this school-piece of Coriolanus the Florentine tendency is at its maximum. Everything in the landscape, the horses, the foreshortenings, the fragments of weapons on the ground, reveals the influence of Uccello's famous battle-pieces or of their immediate derivatives. It seems to me certain that Vecchietta and perhaps his assistant had seen and admired such panels as the Battle between Gauls and Romans now in the Turin Gallery. In passing it may be noted how rare in Sienese *cassone* painting are the battles and military triumphs which are the tiresome staple of the Florentine school of furniture decoration. Offhand I recall, besides this Coriolanus, only Matteo da Siena's Camilla in the Johnson Collection, a piece which has a decidedly picturesque and original accent. I believe, however, that there are two or three other military panels which come from the same shop as the Coriolanus, but have not space now to go into these remoter matters. The only other *cassone* panel at present ascribed to Vecchietta is the very elaborate Preaching of St. Bernardino in the Liverpool Gallery.

The date of the Coriolanus may only be approximated, but on the, I believe, correct theory that Vecchietta came early under Florentine influence and afterward worked away from it, the piece might be pretty early, somewhere about 1460.

From what source Vecchietta drew the story of Coriolanus is uncertain, and does not particularly matter. Its fullest and most interesting form is in Plutarch, paralleled with that of Alcibiades. Livy tells it in briefer form, and it was a commonplace of the later compilers and story tellers. How the stubborn patrician made himself hated at Rome, became chieftain of the Volscians, whom formerly he had conquered, sternly rejected all overtures from Rome, and finally was broken before her walls by the prayers of his wife Vergilia and of his mother Volumnia, who led a body of Roman matrons to his tent—all this is more or less familiar to everybody. It cannot be said that Vecchietta makes much of the flintlike Roman whom



Fig. 1. SCHOOL OF LORENZO VECCHIETTA: STORY OF CORIOLANUS.
Collection of Mr. Otto Kahn, New York.



Fig. 2. FRANCESCO DI GIORGIO: THE JUDGMENT OF PARIS AND GENONE'S FAREWELL.
Loaned to the Boston Museum of Fine Arts by Mrs. Edmund Wheelwright.



Plutarch compares unfavorably with the voluptuary Alcibiades. In the battle episode, Coriolanus, if recognizable, is merely a handy *condottiere*; in what should be the affecting scene at the tent Coriolanus is merely a young captain rather abashed before too large a delegation of pacifist ladies. Anything less Greek could hardly be imagined, and it is a true early Renaissance touch that the grave matrons have got themselves up for their tragic errand in a manner of Liberty silk. Beyond fairly good decorative arrangement and quite splendid color the panel has not much to offer. For an adequate modern rendering the great theme had to wait for Shakespeare.

Visitors to the panel room of the Boston Art Museum will have admired a bride chest (Fig. 2) of unusual sort, which is on loan through the generosity of the owner, Mrs. Edmund Wheelwright. This complete chest, which, with its threefold pictorial front, is uncommonly handsome, has been very much rebuilt and regilded. Most of its details, however, such as the harpy caryatids at the corners, are of good Sienese style, and it is probable that we have to do merely with a drastic reconstruction along original lines. The painted coats of arms on the sides are entirely modern, being copied from those on the front.

Under a sky deeply blue above and paling to yellow at the horizon, with level clouds, we have a landscape in which crag and flowery mead alternate. A few trees, two sharply bent down the wind, cut the sky line. At the center is a city with an intensely vermilion citadel towering from the lower roofs. At the left, separated by a blossoming tree, a cliff and a rivulet, we witness the familiar scene of the Judgment of Paris. The young shepherd is inconsistently attired in a kind of travesty of Roman armor. He lounges amid flowery grass with his back to a rock. His full face framed in flowing blond hair and the nonchalance with which he hands the apple to Venus without even looking at her or her goddess rivals are characteristic traits of the spoiled, male beauty. The goddesses are charming in the unconsciousness and simplicity, nay, complete modesty, of their disrobing. The most demure is Venus, the farthest away, entirely nude. Minerva, the nearest, is recognizable from her shield. Juno, in the middle, has only consented to reveal one fair breast, being still perhaps vaguely mindful of her function as patroness of the domestic virtues. Why the contestants are visible only from about the knee up is not entirely clear, for the panel is damaged

at this point. But I fancy we are to think of them as separated from the judge by a low hedge, appropriate bar for such a court.

At the center of the panel a huntress moves wistfully with bow slackly held. Her gown is a dove gray brocaded with a bronzelike russet, and scarlet sleeve ribbons and shoes lend a piquant note to a costume generally richly sober. She has been patrolling a hunting net which swings back at the edge of meadow and cliff and contains a clumsy animal, nearly effaced, perhaps a bear. In the huntress I feel we may recognize the unlucky *Œnone*, Paris's sylvan sweetheart. Along the road which follows the net to the right we may see her, wild-eyed, trying to detain her lover, who bends from a rearing horse to make his farewell. Farther along the road beyond an intervening rocky hill we may see him galloping toward the gate of the city. The town, which in its commanding position on deeply eroded hills much resembles Siena, is presumably high Troy, and the great tower may well be the famous shrine of the Palladium.

Separated from the main panel by a pilaster strip are two tall panels containing respectively a male and a female figure supporting the arms of bride and groom. The groom's arms are gules, a lion rampant countercharged sable and or; the bride's argent, in chief gules, three leoncelles rampant sable, of which two support a laburnum gules. I have not been able to identify those devices.

The reproduction will already have told the reader that these panels are excellent Sienese works of about the year 1475. A closer attribution is difficult, for we are in an artistic bywater in which the styles of Matteo da Siena, Francesco di Giorgio, and Neroccio dei Landi mingle confusingly. For Matteo the piece seems a little too delicate and simple in arrangement. Such features as the group with the rearing horse pretty strongly recall Francesco, but on the whole the design may seem too demure and of deficient animation to be by him. Through such eliminations we approach Neroccio, with whose gentle sense for extreme prettiness and dreamy temper this picture is quite compatible. The face of Minerva seems to me specifically Neroccio's, but this may be a simple borrowing. In favor of the attribution to Francesco is the resonant coloring, and the distinct relations in this regard with the work of Matteo. On the whole, I feel that the balance of probabilities dips in favor of Francesco. Upon this attribution I must not insist, though it seems to me stylistically correct. In the milieu of Matteo were many to us nameless painters of talent. Yet it is convenient to classify such *anonymi* by the master

they most resemble. In the present case it seems to me likely enough that we discern not merely the influence of Francesco, but also his hand.

In the supporting armorial figures one is tempted to see again Paris and *Ænone*. The jaunty bearing of the Roman warrior, the bow of the Amazon, fit in with such an identification. But I can hardly believe that considerate parents would have permitted the deserted *Ænone* to serve as supporter for their daughter's device. It seems more likely that for the heraldic supporters figures of good omen would be chosen. Possibly we have to do merely with idealized impersonations of the bride and groom in the character of Diana and Apollo. The slight inappropriateness of such impersonations for a nuptial occasion would not have troubled a Sieneſe humanist.

The most accessible source of the legend here represented is Ovid's "Heroides," in the epistles of *Ænone* to Paris and of Paris to Helen. But since it describes Paris's departure by sea, we must seek as the original of this Sieneſe version some other form of the legend, probably a chivalric and medieval one.

In fact, I believe that the mythology of the *cassone* painters of Italy is almost invariably drawn not from classical texts, but from medieval versions and compendia. The numerous subjects from the Legend of Troy are usually taken not from Homer or Virgil, but from the various paraphrases of Guido delle Colonne's famous epic poem, "Historia Trojana." In the fourteenth century prose of Armannino Giudice, "La Fiorità," we find all that the painter would have needed for a start. The unfortunate *Ænone* is not ignored in this text. We read that owing to a threatening omen the infant Paris was abandoned on Mount Ida, where shepherds found him and brought him up. At last came news of a great joust at Troy and the young man burned to go. "Paris, who was then unknown, was living with a damsel who was called *Ænone* and was Duchess of the country where he was found by the shepherds. She held him very dear and loved him paramours, but not so that she could keep him from going away when he learned where the jousts were being held." (Translated from E. Gorra, "Testi Inediti della Storia Troiana," p. 536.)

This is, so far as I know, the single time that the ill-fated Duchess of Mount Ida appears in the pictorial art of the Quattrocento. Her single transit over the minor stage set by the *cassone* painters seems to me gracious, pathetic and in its degree highly memorable.

THE WATERCOLORS OF WINSLOW HOMER · BY
KENYON COX

IN that chapter of his "Your United States" which deals with art in America Mr. Arnold Bennett tells us that one of his reasons for coming to this country was his desire of seeing the pictures of Winslow Homer, that when he saw them he did not like them, but that, coming upon an exhibition of Homer's watercolors, he was forced to reconsider his judgment. He found "these summary and highly distinguished sketches" to be beautiful, thrilling and "clearly the productions of a master." One may guess that Mr. Bennett did not see the best of Homer's pictures in oil as, assuredly, he did not see much else in American art that might, or should, have interested him; but it is quite possible that further study would have left him of the same opinion, and that he would still have considered the watercolors superior to the oils. If he did so he would only be in line with a great deal of modern opinion which prefers the immediacy and vividness of the sketch to the ponderation of the considered picture, and which rates the multitude of Millet's drawings and pastels higher than "The Gleaners" or the noble "Woman with Buckets" in the Vanderbilt Collection. Indeed, there is better reason for such a preference in the case of Homer than in that of Millet, for Millet was, what Homer never quite became, a master of oil painting, and could give a richness of color and a beauty of material to his pictures which Homer was quite incapable of emulating.

Homer's earlier watercolors are neat, careful, rather tinted than colored, but pleasanter and far more skilful than the oil paintings of the same period. The transparency of the washes and the deft decisiveness of touch give them a charm and sparkle proper to the medium. They are already the production of a more competent workman than their author ever became in the sister art. The Tynemouth series, not all of which were painted in Tynemouth, for some of them are dated several years after the painter's return to America, differ from both the earlier and later work in being complete pictures, carefully composed and elaborately wrought. As such one thinks of them in their place among the other compositions of their creator, not with the rapid and astonishing notes and sketches of his later years. It was a collection of these later sketches that



WINSLOW HOMER: PALM TREE, NASSAU.
(Watercolor.)

The Metropolitan Museum of Art, New York.



Bennett saw and admired. It was by a collection of such sketches that Homer chose to be represented at the Pan-American Exposition of 1901. It is by these sketches that many artists and many critics of to-day would consider Homer most likely to be remembered.

There must be reasons, more or less valid, for a preference so vividly felt—felt, at times, by Homer himself—for these watercolors over his more elaborate works in oil, and one of these reasons I have already touched upon; it is Homer's extraordinary technical mastery of the medium. If, from the first, he painted better in watercolors than he was ever able to do in oils, it may be said that, in the end, he painted better in watercolors—with more virtuosity of hand, more sense of the right use of the material, more decisive mastery of its proper resources—than almost any modern has been able to do in oils. One must go back to Rubens or Hals for a parallel, in oil painting, to Homer's prodigious skill in watercolor, and perhaps to the Venetians for anything so perfectly right in its technical manner. His felicity and rapidity of handling is a delight, and to see the way, for instance, in which all the complicated forms and foreshortenings of the head of a palm tree are given in a few instantaneous touches, each touch of a shape one would hardly have thought of, yet each indisputably right in character, is to have a new revelation of the magical power of sheer workmanship. Even Sargent's stupendous cleverness in watercolor is not more wonderful, though Sargent seems to be thinking a little of the brilliancy of his method, whereas Homer is thinking, single-mindedly, of the object or the effect to be rendered, and is clever only because he is sure of what he wants to do and seizes instinctively on the nearest way of doing it.

And this swiftness and certainty of hand is delightful not merely for its own sake but because it insures the greatest purity and beauty of the material. The highest perfection of oil painting depends upon complicated processes which are almost impossible to the painter from nature, impatient to set down his observations while they are immanent to his mind; and these processes our modern painters have, for the most part, forgotten. The perfection of watercolor depends, largely, upon directness and rapidity. The material is never so beautiful as when it is washed in at once, with as little disturbance by reworking as may be, the white paper everywhere clear and luminous beneath and between the washes. It is the ideal material for rapid sketching from nature because the sketcher, in-

stead of sacrificing technical beauty to directness of expression, gains greater beauty with every increase of speed. Therefore, for the fastidious in technical matters, Homer's sudden notations of things observed have an extraordinary charm which comes of the perfect harmony between the end sought and the means employed. The more his mind is fixed upon the rendering of his impression and the less he thinks of his material the more beautiful his material becomes. The accuracy of his observation, the rapidity of his execution and the perfection of his technic increase together, and reach their highest value at the same moment. The one little square of paper becomes a true record of the appearance of nature, an amazing bit of sleight of hand, and a piece of perfect material beauty; it gives you three kinds of pleasure, intimately related and united, and each in the highest degree.

Following from this technical superiority and closely connected with it is the second and more important superiority of Homer's watercolors; they are vastly more beautiful in color than are the best of his oil paintings. Oil painting, in its perfection, is capable of a depth and splendor of color which watercolor painting can never equal, but oil painting as it is generally practised to-day, and as Homer practised it, is relatively poor and opaque in color, muddy and chalky or brown and heavy. Almost any watercolor painter, if he will refrain from emulating the solidity of oil paint and eschew the use of Chinese white, can attain a purity and brilliancy of tone which is very rare in modern oil painting. A master of the material, like Homer, capable of striking in a hue with its full intensity at once, with just the gradations and modulations he wishes it to have, can make every particle of his color sing, and can reach effects either of force or tenderness that are impossible to the flounders in that pasty mass which modern oil painting too readily becomes.

Of course, the use of a particular method does not radically alter the nature of the man who employs it, and so, although Homer's color is far better in these watercolor sketches than in his oils, he does not, even in them, become in the full sense of the words a true colorist. He is never one of those artists for whom color is the supreme and necessary means of expression. His art does not live in color and by color as the art of a musician exists in and by musical sounds; but, aided by the beauty and transparency of the material, he shows himself in his watercolors, as he seldom does in oils, an



WINSLOW HOMER: BLOWN AWAY.
 (Watercolor, about 1888.)
The Museum of the Brooklyn Institute.



WINSLOW HOMER: TROUT BROOK.
 (Watercolor, 1894.)
Collection of Mr. Charles W. Gould, New York.



acute and daring observer and recorder of the colors of nature. He is not expressing deep emotions in color, writing lyrics or composing symphonies; he is only telling you what he has seen. But he has seen all sorts of surprising things, sometimes beautiful, sometimes strange, often violent and almost savage, and he tells of them with a perfect impartiality and in a language of the utmost perspicuity and vigor. The intense blue of a tropic sea, the red and black of a stormy sunset, the spots on the gleaming sides of a leaping trout, the deep plumage of a wild duck—all these things are set down at a white heat, swiftly, sharply, decisively, before the impression has faded, and they are set down, therefore, with the greatest truth, the greatest vividness, the greatest intensity.

It is, finally, this immediacy of impression, this instantaneousness of vision, even more than the beauty of technic or the purity of color which are its accompaniments, that is in itself the great charm of Homer's watercolors. And the diversity and multiplicity of his observations are as remarkable as their freshness and their truth. Apparently there is nothing he has not seen and painted at one time or another. Figures, landscapes, sea, boats, architecture, still life, the shadow of the North Woods or the pitiless southern sun; about all these things—about anything, from a dashing cataract to a lemon on a plate—he can tell you something new and unexpected. He is one of the greatest observers that ever lived, and in these sketches you may watch him at his work, catch his excitement at the discovery of some new effect or some hitherto unnoticed truth, see what he saw and feel what he felt, with the least possible impediment between his mind and yours. No wonder Arnold Bennett found such sketches thrilling. You are reading the notebooks of a sort of reporter *in excelsis* of nature's doings, and you are delighted with his accuracy, astonished at his variety, overwhelmed by his prodigal abundance. If you share the modern love for facts and have anything of the modern carelessness of art you will ask for nothing more, and will prefer such notes to any possible work of art that might be constructed from them.

If, on the other hand, you are one who feels that a complete work of art is something different from and more than a sketch, you may still enjoy these sketches intensely while asking for your fullest satisfaction something more definitely designed and more deeply considered. With all their brilliancy these amazing notes

are only notes, and Homer was capable of something more than notes. Hundreds of these sketches were set down for their own sake and never referred to again. Many of the oil pictures seem to have had no specific preparation, but to have been begun directly from nature or from a memory enriched by the constant study of nature. But now and then one can identify the original watercolor sketch and the picture painted from it, and then can see clearly the defects which are an inevitable accompaniment of the merits of such sketching. You cannot have at the same time, and in the same work, the merits of the sketch and of the picture; and if the picture is inferior in spontaneity to the sketch, it is as manifestly superior to it in concentration and power. In the Memorial Exhibition of Homer's works, held at the Metropolitan Museum in 1911, the original watercolor of "Hound and Hunter" and the final painting of the same subject hung together, and the comparison of them was instructive. At first sight the watercolor was the more taking. It is exhilarating in the fresh sparkle of its handling, and the color, if not rich or intense, is clear and cool. The oil picture seemed heavy and snuffy by contrast and, as mere painting, rather uninteresting. Yet the oil picture is almost inexplicably impressive and remains firmly fixed in one's memory while the watercolor has faded from it. The difference is in countless little changes which have transformed a bit of reporting into a masterly design. Everything has been so adjusted and so definitely fitted into its place that the result is that sense of permanence and of unalterableness which is perhaps the greatest feeling a work of art can produce.

It is this relative lack of design which makes the watercolor sketches of Homer, perfect though they are as sketches, inferior to his great compositions in oil. They are marvelous, they are admirable, they are distinguished, but they are sketches. They remain the small change of that great talent which could produce "Eight Bells" or "The Fox Hunt." In their sharpness of seeing, their vivacity of handling, their luminous and intense coloring, they give a different pleasure from that which we receive from the masterpieces—a pleasure, at times, even more keen—but, as I think, a pleasure of a somewhat lower kind.

It is, however, a matter of very little importance whether we like better Homer's watercolors or his oil paintings, since it is the same man who produced both. And, indeed, the difference between



WINSLOW HOMER: FISHING BOATS, KEY WEST.
 (Watercolor, 1903.)
The Metropolitan Museum of Art, New York.



WINSLOW HOMER: TAKING ON WET PROVISIONS.
 (Watercolor, 1903.)
The Metropolitan Museum of Art, New York.



his performance in the two mediums is a difference of degree rather than of kind—a difference of relative emphasis only—the whole Homer being, after all, necessary to account for anything he did. The consummate designer of the great compositions based his design upon the same acute observation that delights us in the sketches; the brilliant sketcher, though he does not carry design to its ultimate perfection, is yet always a born designer, so that almost any one of his sketches has the possibility of a great picture in it, and his slightest note is a whole, not a mere fragment. To lose any part of his work were to lose something that no one else can give us. Add to the broad humanity, the power of narration and the magnificent design of his major works the exhaustless wealth of his masterful and succinct jottings of natural appearances, and you have the sum of Winslow Homer—surely one of the most remarkable personalities in the art of this or any country in the latter part of the nineteenth century.

TWO CHINESE PAINTINGS · BY GARRETT CHATFIELD PIER

THE paintings which we shall presently describe form part of an album of Chinese paintings belonging to the Smithsonian Institution (Freer Collection). The first (Fig. 1) represents an idealistic portrait in colors on silk of the religious philosopher Lao-tze. It has been ascribed to the brush of Chou Fang, who flourished at the court of the Emperor Tê-tsung, 786-805 A.D.

Of the artist Chou Fang little is known, yet tradition has preserved the titles of certain other works ascribed to his hand, notably paintings of Kwan-yin, Vaisravana, and a portrait of Chao-tsung, the last that Secretary Chao whom Han Kan had portrayed, not quite so truthfully it seems, a few years earlier. According to a Thsing critic¹ Chou Fang also painted an idealistic portrait of Confucius and one of the Taoist deity Tai-shang-lao-chun. That ancient work, the "Hsüan-ho-hua-pu," refers to seventy-two of his paintings as preserved in the Imperial collection of the unfortunate artist-Emperor Hui-tsung, 1100-1126.

Lao-tze, the subject of this painting, flourished about 580-530 B.C. As an ardent advocate of individualism his conception of what

¹ Inscription of Kuang Yuan to left of illustration.

should constitute the perfect state clashed with the socialistic doctrines prescribed by another and more famous philosopher, Confucius (b. 550 B.C.). Yet Confucianism was finally adopted as the State religion and the doctrines of Lao-tze soon lost ground.

As the painter has chosen to represent him, Lao-tze is seated upon a broad white mat. A Chinese harp (*kin*) rests upon his knees, and his long-nailed fingers seem to be about to strike the opening chord to some rare harmony of his day. The head of the sage is ruggedly misshapen, his features unhandsome. He appears, in fact, more *arhat* than human. A few thin hairs grow about his head, and a long, sparse beard falls low upon his chest. The penciling of the hairs of his beard is fine but hard. The draping of the voluminous folds and creases of his rich black-bordered *kesa* is a study in rhythmic arrangement. A naive touch is represented by the slipping of the robe from Lao-tze's left shoulder, since it proves the introspective abstraction of the grand old sage. And we should note the few brush strokes which serve to render Lao-tze's soft yellow under-robe and the "iron-wire" shadings about the folds and wrinkles of his long white *kesa*. The strict economy of brushwork evinced in this example of Tang (?) art was presently to be carried to an extreme by Liang Kai of Southern Sung, whose affected economy in this direction—an economy especially to be remarked in his figure studies—so strongly influenced in turn the great Japanese artist Kaihoku Yûshô of *fûkûrô-yé* or "bag-like painting" fame. Lao-tze's bright red shoes strike an all-sufficient note of brilliant color.

The rhythm and synthetic habit which play so important a part in Chinese painting are strongly marked in this age-stained silk. In a *coup d'œil* one glimpses the rounded lines of the principal figure, the sweep of the great red fan, a novelty in Tang days, the rounded bag, gourd-shaped bottle, *makimono*s, bronzes and the fine curve of the arched back of Lao-tze's attendant who so carefully drops a tiny pellet of incense into the depths of a rare old *kôrô*. The artist has surrounded his principal figure with twenty-six objects of utilitarian or æsthetic interest or both, yet, so aptly has he chosen them, so wisely has he grouped them, that we can but admire his fine feeling for balance and spacing.

And the objects themselves are of great interest from an antiquarian point of view, comprising as they do a helmet-shaped libation cup of Shang date, bronze incense-burners of Chou, a semi-transparent

周防字景元，晚人嘗見仲尼問禮圖及行化老君像，此圖
 雖朴古，厚衣紋如鐵線，大似王序諸伏生授經圖。



Fig. 1. CHOU FANG: PORTRAIT OF LAO-TZE.
 Smithsonian Institution (Freer Collection), Washington, D. C.



五國城中客擁廬
傲骨寒南朝國瑞
應可憶上皇安



Fig. 2. THE EMPEROR HUI-TSUNG: QUAILS, FLOWERS AND GRASSES.
Smithsonian Institution (Free Collection), Washington, D. C.



glass(?) vase and an earthenware gourd-shaped bottle of mottled Tang ware. The Shosoin pottery proves this type of ceramic ware to be of Tang date, but as to the glass(?) vase we can only refer to two examples of ancient Oriental glass now in the collection of Mr. Freer. These consist of two large bowls, one of semi-translucent white banded with an etched floral arabesque, the other a deep though brilliant blue undecorated but molded below with a band of bosses in low relief. Both pieces show considerable "frosting." As to their age nothing is known at present, but the general shape of the decorated piece hints at Sung. Again, upon a red lacquer stand in front of Lao-tze and protected by a lacquer cover there rests a small tea-bowl painted *pure white*. Here again is food for speculation. If we may not assign this bowl to one of the traditional Chang-an attempts to imitate "white jade," to the equally unknown Shu-yao or Hsing Tai tea-bowls, we must perforce refer it to the peerless white Ting ware of the Cheng Ho-Hsüan Ho Period, that last great period of Northern Sung, famous alike in the history of ceramics and the pictorial arts. But should we do this we must needs attribute our picture to the age of "classic Sung." In this connection we would point to the dissimilarity in style between the portrait of Lao-tze and those portraits of Tang date now preserved in the Tôji temple, Kyôto. In these grand portraits by Li Chen and his Japanese contemporary Kûkai *simplicity* is the one marked feature. Here is the quiet dignity of portraiture unexploited by the addition of well-painted though distracting elements. We see a priest clad in a sober brown, blue, crimson or black *kesa* and represented as kneeling at a low prayer-bench. A metal jar is sometimes placed beside the bench, but that is all. Should one search through the short list of portraits attributed to Tang one fails to find a single example which can boast such a wealth of material as surrounds the benign figure of Lao-tze.

And yet, whether enlightened Tang or classic Sung produced this extraordinary portrait, it shows in a marked degree those six essentials in Oriental painting: Thought, rhythm, detail, strength, brushwork and coloring. And further, were we to scan narrowly the ideal figure of the old sage or the least among the treasures that surround him, we shall not fail to remark that fine distinction of line and vigor of touch so characteristic of the Chinese ideal. Hence we need scarcely be surprised that Lao-tze's age-stained silk bears,

among other faded Imperial seals, that of the Hall of the Emperor Kao-tsung, 1127-1162.

The second painting we are to consider (Fig. 2) is similarly in colors on age-stained silk, a silk of good texture though hardly so well beaten as that made use of in the portrait of Lao-tze. And here we have to do with a far different subject, a sketch of quails and grasses, a most realistic little painting attributed to the great Hui-tsung.

The artist-Emperor Hui-tsung, 1100-1126, is especially remembered as the founder of what may be called the first Art Institute. This was a school of painting composed of the best artists of the Empire whom Hui-tsung had summoned to the capital and there housed. As a constant stimulus to young artists the gifted but unfortunate Emperor had brought together what was undoubtedly the largest collection of paintings ever formed. About the walls of his academy hung such glorious treasures of bygone days as the portraits and figure studies of such artists as Ku Kai-chi and Yang Sheng; the landscapes and portraits of Wang Wei; the horses of Han Kan; the religious paintings, landscapes and figures of the inspired Wu Tao-tzu, and a host of others. Indeed, the catalogue of this great collection, a catalogue compiled in the twelfth century, enumerates among other remarkable paintings as many as one hundred examples of the works of the peerless Li Lung-mien; ninety-three by Wu Tao-tzu; forty-two by Yen Li-pen; one hundred and twenty by Wang Wei; two hundred and forty-five by I Yüan-chi, and two hundred and forty-nine by Hsü Hsi! Altogether the list includes the names of two hundred and thirty-one artists and as many as six thousand one hundred and ninety-two examples of their work.

One of the greatest artists of this list was the Emperor Hui-tsung himself; indeed, with Li Lung-mien, he may well rank among the first of the artists of his school (Northern Sung). His superb monochrome (*sûmi*) studies in the Daitôkuji, Kyôto, would alone prove him worthy of being placed among the greatest masters of any age or nation.

In this little sketch of quails we find him turning to nature, the chief inspiration of his school. We see two birds beneath the overhanging stalks of red-tipped leaves and ripened millet. To the left rises a spray of wild asters or daisies, tiny white flowers with golden hearts. A branch of feathery bamboo breaks at their feet and a little

thorny shrub serves to protect them. The clean sweep of the black-veined millet leaves is a marvel of deft and facile brushwork. Each curve, each dry and dying tip is different, yet each so startlingly realistic. One plump little black and white bird is represented as pecking the fallen grain, the other watches and listens for any untoward sight or sound. The latter's head is raised, his eyes bright and alert. No doubt his shrill "bob-white" trembles in his little throat. Would that he, like one of those enchanted birds of olden days, had cried a warning of the disaster which was presently to befall the weak but gifted monarch! For the aesthetic pursuits of Hui-tsung and his companions were rudely interrupted by the successful invasion of the Empire by their semi-barbarous neighbors the Kin-Tartars. The capital, Kai-fong-fu, was destroyed and the unhappy Emperor led into a captivity which only ceased with his death in 1135. His Court retired to the southern bank of the Yangtze, a disastrous episode known to Chinese history as "The Crossing." This event (1127 A.D.) marked the fall of what is known as the Northern Sung Dynasty, and from this time on, until the conquest of Sung by the Mongols (Yüan), the classic revival of Sung days continued its brilliant illumination at Hangchow, capital of Southern Sung from 1138. In this Chinese Venice the aesthetic aspirations and glorious ideals of Li Lung-mien, Yen Li-pen and Hui-tsung were carried on by a line of artists the equals in many ways of their predecessors of the Northern School. A label on the right of the painting says that it is a "*Hsüan-Ho-tiau* painting of two quails." The Hsüan-Ho period dates from 1119-1126 or toward the end of the reign of the Emperor Hui-tsung, to whom the painting has been attributed. Three collectors' seals are found in the corners—Sun, Po and Wung-Yuan-mei—and a Th'sing poem is written to the left of the picture, a poem whose theme runs on the unhappy fate of Hui-tsung.

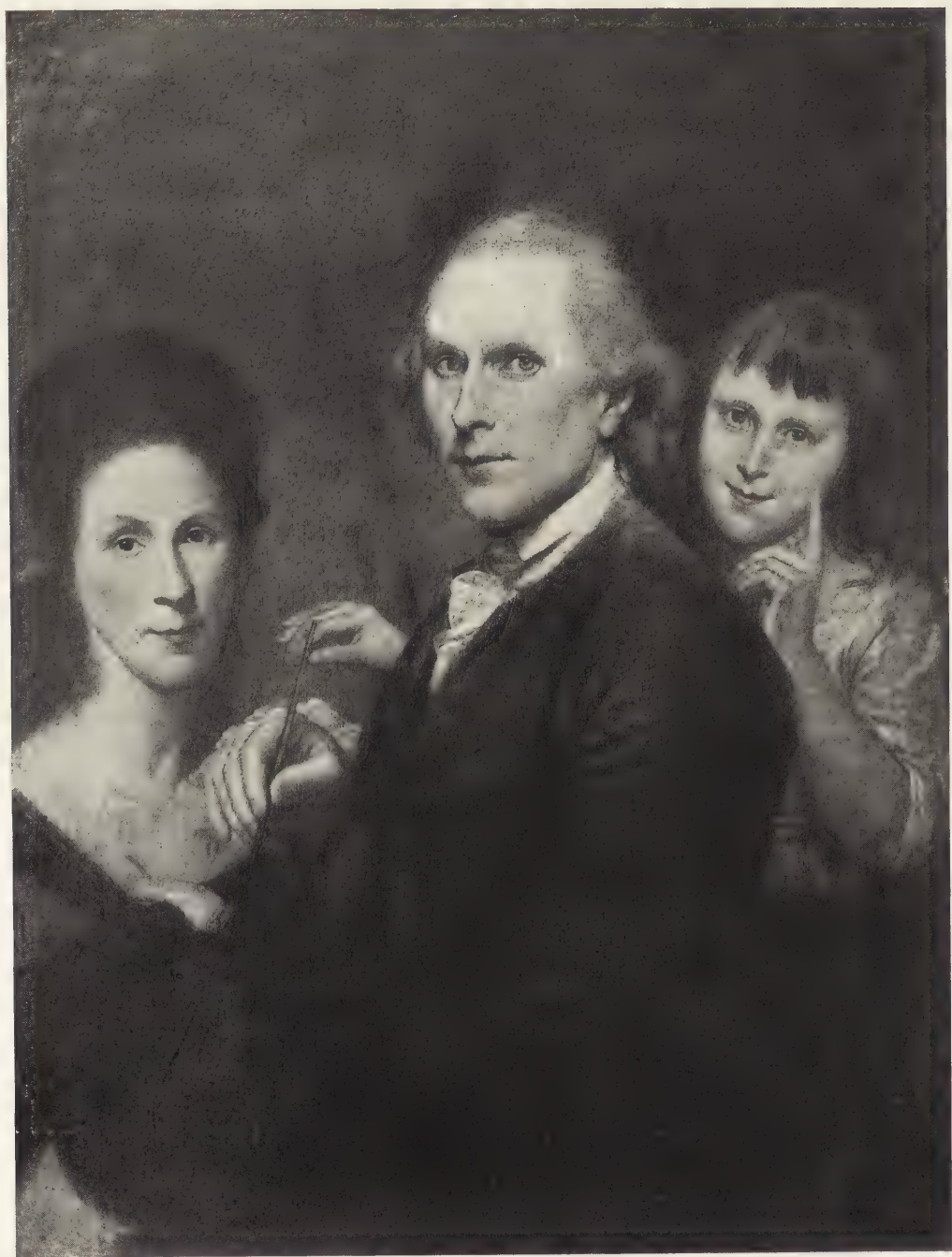
TWO PORTRAITS BY CHARLES WILLSON PEALE : BY
JOSEPH BRECK

THE merits of our early American painters are perhaps less obvious than their faults. Even the unpracticed eye can discern the technical shortcomings, the awkwardness of drawing, the tight brushwork and feeble coloring which only too frequently mark the work of the painters of Colonial and Revolutionary days. But this should not surprise one; the wonder is that any artist had courage and conviction enough to rise superior to the unfavorable conditions which surrounded him. The familiar story of Benjamin West, who obtained his first colors from friendly Indians and made his first brush with hairs from the tail of a probably unfriendly cat, illustrates the difficulties which must have beset most of our early artists at the beginning of their careers.

Competent teachers were sadly lacking; their place was filled by occasional amateurs or by more or less unskilled adventurers of the palette and brush, who found a precarious livelihood in the limning of portraits. The young student, if he were fortunate enough to attract the attention of well-to-do patrons, was sometimes sent abroad to practice his art there for a few years. But on his return he found it only too easy, in view of the absence of stimulating competition, to rest content with what he already knew and so slip into provincialism.

It would be a mistake to speak of these early painters of ours as primitives. Ungainly and inexperienced they often were, but it was far indeed from their intention. Their art was wholly derivative and no more original than a slip cut from some exotic hot-house bloom and planted in a grim northern forest would be indigenous to that soil. Then, and for many years to come, American art was merely an outpost of European culture; the broad Atlantic was an obstacle rather than a boundary.

The early American painter was generally a portrait painter and, naturally enough, strove to rival his European contemporary in picturing the social elegance of his day. If at times the *beau monde* of our Colonial portraits appears not wholly at its ease in the finery of furbelows and satins, such in truth was not infrequently the case. But more often the ill-trained artist was responsible for the apparent stiffness of his sitters. Notwithstanding this, I think we would



CHARLES WILLSON PEALE: PORTRAIT OF HIMSELF AND FAMILY.
Collection of Mr. and Mrs. William C. Edgar, Minneapolis.



hardly wish to have our ancestral portraits other than they are. Our forebears were not the frail ladies of Nattier's brush nor the gilded bloods of the Court of St. James. We are proud of them for just those sterling qualities of sobriety, industry, and resourcefulness which the limner recognized and perpetuated for us in his canvasses. We have not spared him for his faults; let us be just and praise his virtues. He was conscientious, sincere, faithful to the best traditions he knew. At his best he commands our admiration; no country need be ashamed of such artists as John Singleton Copley, Benjamin West, or, above all, Gilbert Stuart.

Nor would it be an exaggeration to say as much of Charles Willson Peale, of our early painters the one most closely associated with the Revolutionary period. Peale was not only a portrait painter—and to him we owe our familiarity with the features of many of those who took part in the Revolutionary War; but he was also an author and naturalist and both in his civil capacity and as a member of the Philadelphia militia took a prominent part in the American Revolution.

Charles Willson Peale was born April 15, 1741, in St. Paul's Parish in Queen Anne's County, Maryland. After his father's death in 1750 the family moved to Annapolis, where Charles Willson was apprenticed to a saddler and later started in the same business for himself. When not quite twenty-one years of age he married his first wife, Rachel Brewer. During a visit to Norfolk he met a Mr. Frazier, who was an amateur painter, and on his return home, encouraged by this encounter, Peale took up painting in earnest, receiving some instruction from John Hesselius, who was then living near Annapolis. In 1765 the young artist made a trip to New England. In Boston he saw and admired some unfinished portraits by Smibert and also met Copley, who received him graciously. Shortly after Peale's return he was enabled, through the kindness of some friends, to sail in December, 1767, for London, where he spent a little more than two years under the tuition of Benjamin West. In June, 1771, he was once more in Maryland and remained in Annapolis until 1774. His work as a portrait painter now took him to Baltimore, then Charleston, and finally in 1776 he settled in Philadelphia. As has been said, Peale took an active part in the Revolution. After the war he continued to reside in Philadelphia. His first wife died in 1790. The following year he married Elizabeth De

Peyster of New York. She died in 1804 and he married thirdly Hannah More a Quakeress, who died in 1821. Charles Willson Peale died February 22, 1827, at Philadelphia and was buried in that city.

A particularly interesting example of Peale's work is owned by Mr. and Mrs. William C. Edgar of Minneapolis. In this painting, here reproduced for the first time through kind permission (Fig. 1), the artist is represented seated in a low-backed wooden chair before an easel, upon which is a nearly completed portrait of his first wife, Rachel Brewer. Standing behind the artist is a young girl, his daughter, Angelica Kauffmann Peale. The painting was acquired in 1854 by Mrs. Edgar's father,¹ who was the artist's great-grandson, from what was known as Peale's Museum. After he obtained possession of the picture it was cleaned and repaired by Rembrandt Peale, who recognized it as the work of his father, Charles Willson Peale. According to family tradition the portrait is thought to have been painted at about the close of the Revolutionary War, say 1782-85. This would agree with the apparent ages of the artist, his wife, and his daughter Angelica, the delightful little maiden who looks so coyly from out the picture. It was Angelica Peale who lowered a laurel wreath upon the brow of Washington as he passed under the triumphal arch erected in his honor at Gray's Ferry in 1789.

Although the colors have darkened somewhat and the canvas betrays here and there the restorer's hand, the painting is distinguished by a pleasing color scheme in which the principal note is struck by the painter's russet-red coat, and by the harmonious and skilful grouping of the figures. The picture has unquestionably real charm.

A few years after her father's second marriage, Angelica Peale married on July 15, 1794, Alexander Robinson, a successful merchant of Baltimore. Robinson, who was born in Ireland in 1751, had come to America to obtain the release of his brother, an officer in the British army, imprisoned during the Revolutionary War, and after effecting his object, had settled in Baltimore in 1783. A double portrait of Angelica and her husband, evidently painted at the time of their marriage, is another characteristic example of Peale's work owned by Mr. and Mrs. Edgar. The beautiful Angelica is represented modishly dressed in a tight-sleeved white dress, a fichu

¹ The late Mr. George Rowan Robinson of St. Louis.





FRANCESCO RAIBOLINI (FRANCIA) : MADONNA.
Academy of Fine Arts, Philadelphia.

covering her shoulders, a blue sash about her waist. At her side is her ruddy-faced, jovial husband, wearing a dark coat with yellow lapels, his cravat tied in flowing lines. Even if the couple were not holding hands his rapt expression would betray the happy bridegroom. The painting is on an oblong canvas, showing the figures to the waist only. Unfortunately Angelica's portrait was seriously injured many years ago in Baltimore, by a negro servant who mutilated the picture by poking out the eyes with a broom handle, because, as she asserted, they followed her wherever she went.

A MADONNA BY FRANCIA · BY MARGARET TALBOT JACKSON

ONE of the most delightful as well as most prolific of the artists of the North Italian Schools is Francesco Raibolini, called "il Francia," the best known painter of Bologna. The date of his birth as given by Vasari is 1450, and this must be very nearly correct, for although he was not admitted to the Goldsmiths' guild until 1482, his son was matriculated in 1486. This tardy development is exceedingly rare in a period when all men were apprenticed to some trade at twelve or fourteen years of age, and often, as in the case of Raphael, became masters at nineteen or twenty.

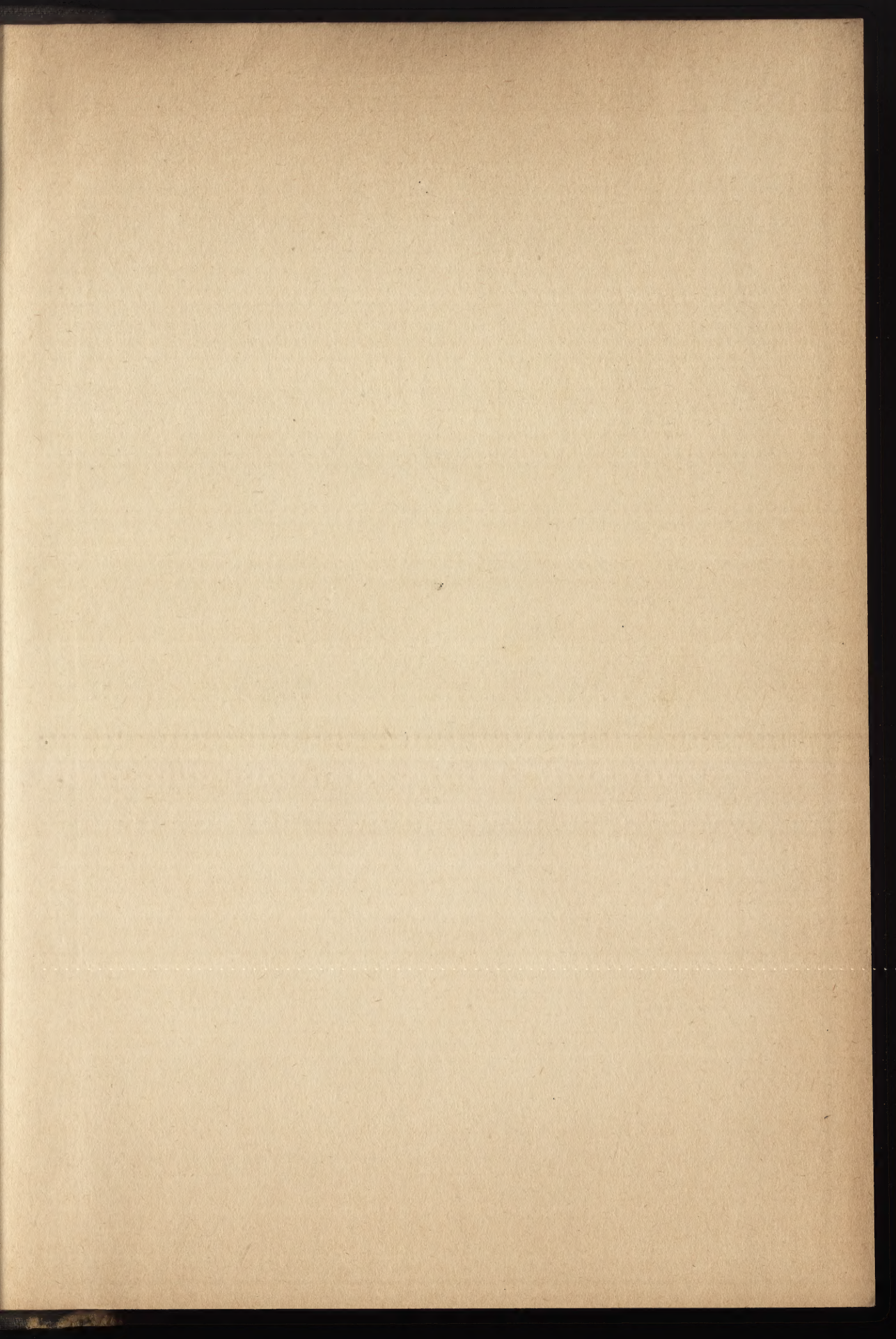
The nickname of "Francia" gives us some clue to the early training of our artist, which was undoubtedly under the great Franzè, the goldsmith. His fame as a painter came later than his success as a metal worker. In 1485 he made a beautiful golden collar for Eleonora d'Este and in the following year we first hear of him as a painter. In 1487, at the time of the marriage of Lucrezia d'Este and Annibale Bentivoglio, Salimbene calls him "painter, sculptor and worker in enamel," while he is also mentioned as an architect, and he was for many years Master of the Mint under the Bentivoglio family, for whom he designed and struck coins. Most of his dated paintings are signed between 1492 and 1515, the date of his death being probably about 1517.

Painting with the goldsmith's love of detail and a delicacy and restraint that place him among the artists of the fifteenth century rather than among those of the sixteenth, Francia was most successful in his religious pictures. His subjects were by no means varied. He

painted a few portraits, a few pictures of saints, many large altarpieces, and a goodly number of Madonnas. There are practically no paintings by him of mythological subjects. One drawing in Vienna, attributed to him, represents the Judgment of Paris. With the exception of this one drawing and of the portraits his pictures are all religious. Almost all his works are enlivened by charming miniature-like landscape backgrounds, where soft fleecy clouds are reflected in calm lakes, and tiny feathery trees glow yellowish-green against the distant hills.

Of the seventy-eight works attributed to him by Mr. Berenson in the last edition of the "North Italian Painters," only two are owned in the United States: one by Mrs. Gardner in Boston, the other by the Academy of Fine Arts in Philadelphia. The latter, here reproduced, was bequeathed to the Academy in 1887 by Mr. and Mrs. John W. Field. It is, unfortunately, only a fragment of a much larger picture. All that remains is the head of the Virgin, seen against a rich landscape through which flows a pleasant river. The little acacia trees, which grow so conveniently on either side of the Virgin's head, to balance the composition, spring from a tiny island, and in the background a beautiful garden, with quaint summer-houses, stretches into the distance. The original composition was undoubtedly similar to that of the Madonna and Child owned by Sir George Trevelyan at Wallington Hall, or to that of the Madonna owned by Count Bloudoff at St. Petersburg.

Men are not always rightly judged by their contemporaries, yet what could be more appropriate to Francia than the *bon mot* of Lucrezia d'Este in describing him: "Intra gli pictores aurifice massimo, intra gli aurifici pictor nobilissimo."



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